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FLORENCE HOME NEEDLEWORK

1892



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1887. 96 PAGES.

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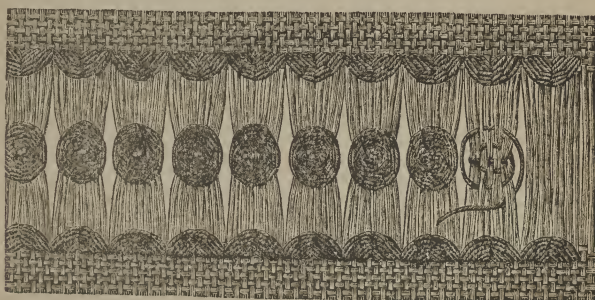
Nonotuck Silk Company,
FLORENCE, MASS.

"Florence Home Needle-Work."

1888. 96 PAGES.

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⇒ FLORENCE ⇐

HOME NEEDLE-WORK.

FLORENCE, MASS.
NONOTUCK SILK CO.
1892.

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HINTS

In the description following material. In the following the purpose of the material, then the name.

INTRODUCTION.

"FLORENCE HOME NEEDLE-WORK," for 1892, is the sixth of a series published annually under this title, the first having been printed in 1887. Like its predecessors, the 1892 edition consists of a collection of descriptions of various kinds of work which come properly under this head, and which has been compiled by a writer on this subject from the libraries and museums of Europe, where needle-work has been practised by the people in all conditions of life for many centuries. The descriptions are illustrated by engravings made by our own artists expressly for this edition, and are so clear that we think little difficulty will be experienced by our readers in the use of the beautiful stitches employed by the people of other countries in their home needle-work.

An illustrated chapter, by a writer who has before furnished several articles to this series on various subjects, will, we hope, receive the same favorable consideration from our readers as have her past contributions. "Aunt Louisa" again permits us to copy from her "Embroidery Sampler" some specimens of work, which our engraver has portrayed in his usually clear style.

HINTS TO PURCHASERS OF MATERIAL.

In the descriptions of needle-work which are found in the following pages, frequent mention is made of suitable material. In the selection of silk threads care is required. Buyers should note carefully the labels on spools and skeins, for the purpose of obtaining a reliable brand, and should note also the size. If a silk thread is to be used on wash material, then it must be a wash silk; hence the importance of the *name*. By reference to pages 9, 42, 86, 87 and 88, the

reader will find engravings of spools and skeins of Corticelli Wash Silk. On each skein appears a ticket showing the brand, as well as the size and shade numbers. Light material requires light-weight silk, and coarse, heavy stuff should carry a silk of corresponding size, which is indicated by these labels. Mention has been made by the compiler and contributors of some uses for the various kinds of material and work described under different heads; but we shall expect our readers to discover many other ways to usefully apply the numerous suggestions in needle-work to be found in this collection. We desire to add, however, some information as to silk for knitting, which is of special importance to any one desiring to knit or crochet, as either requires silk of great uniformity in size and quality.

Florence Knitting and Crochet Silk is made of the best quality of *pure* silk the market affords, prepared by combing in a manner similar to that adopted in the preparation of fine wools when intended for knitting purposes. It is *only* in this way that the peculiar "soft finish," so noticeable in all silk threads bearing the *Florence* brand, is obtained. Silk knitting yarns made by combing are *very uniform in size*. They have a *rich, subdued lustre*, which is fully preserved, and even increased, by frequent washings. It is our purpose to offer the *Florence* Silk in no shade which will not bear reasonable washing without impairing its beauty of color.

Florence Knitting and Crochet Silk is always sold in one-half-ounce balls. It is made in two sizes, No. 300 (coarse) and No. 500 (fine). In buying, see that the brand FLORENCE is plainly stamped in one end of the wood on which the silk is wound. Both sizes can be obtained in a great variety of colors, matching each season all the popular dress and fancy goods shades.

Corticelli Knitting and Crochet Silk is also made of the best quality of *pure* silk, but is *not* prepared by the "combing process," as is the Florence. Instead of this, the fibre is removed from the cocoon by the slower and more expensive

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method of reeling. This produces a thread of higher lustre, but lacking in the "soft finish" quality. In point of durability there is nothing to be desired in either brand. Both are excellent; those who admire the beautiful gloss of the "Corticelli" and who choose to pay a little more for it, will be pleased by its use; while the many who have in times past admired the soft and "subdued lustre" of the popular and economical "Florence," will continue its use with equal satisfaction, and commend it to others. Corticelli Knitting and Crochet Silk is made only in size No. 300. Both the Florence and the Corticelli brands are well adapted to crochet or knitting.

CAUTION.

Ladies are cautioned against *all imitations of FLORENCE and CORTICELLI KNITTING and CROCHET SILK.*

Our readers, if using any of the nondescript yarns or so-called knitting silks which we caution them against, although otherwise following the rules laid down in this book, will have no one to blame but themselves if they meet with failure in trying to do good work. To do *good work*, one must have the *best silk*. To obtain the *best*, buy only that of established repute. *Brilliancy and durability of color, smoothness and evenness of size in thread, with softness of finish and freedom from all deleterious dyestuffs*, are the qualities which have established the reputation of these goods. They are for sale by dealers in fine fancy goods everywhere. Ask for them, and do not allow substitutes to be imposed upon you.

WASHING.

In washing articles made from these silks, use a moderate amount of castile soap, thoroughly dissolved in tepid water. Extract the water by rolling and twisting in a coarse crash towel, after which put in good form and dry *without exposure to the sun.*

NONOTUCK SILK CO.,

FLORENCE, MASS.

FANCY-WORK FADS.

BY DOROTHY BRADFORD.

The season for the weekly meeting of our sewing circle has ended, and it is our privilege to again lay before the readers of FLORENCE HOME NEEDLE-WORK some account of our accomplishments at these gatherings.

We shall confine our descriptions to such subjects as will properly come under the head of fancy work, and which have commanded so much attention as to constitute them the fads of the circle.

The crocheted scarf is a popular topic, and we are able to present four desirable patterns for this work which have not been before published. Crocheted belts, crocheted garters and crocheted passementeries are other topics of equal interest, while the easel scarf and crocheted wheels in a number of pleasing designs form other interesting subjects. All have been handsomely treated by our engraver, who has brought out every detail with such accuracy as to hardly need description.

The subject which we have reserved for mention until the last will be first in our description; the Roman picture throw is a simple and fascinating piece of fancy work, elegant and unique in its simplicity. A real rivalry has sprung up among our members to see who can produce the prettiest combination of colors in these throws, and the result is extremely pleasing. We have chosen one of these specimens as the subject of our description. Seemingly complicated and tedious, the progress of the work is so curious and rapid as to excite surprise at the growth of the

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EXPLANATION

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Fig.

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new fabric, as threads of cotton or linen give way to those of glistening silk in ever-changing colors.

Turning cotton into silk is as paradoxical as drawing out while drawing in yet both results are obtained by one curious operation, which has for us a most magnetic attraction.

EXPLANATION OF TERMS USED.

(Figs. 1, 2, 3, 4 and 5.)

Chain.—This is the first step in crochet, and is explained by Fig. 1, where thread (A) is drawn through loop (B) in direction shown by arrow until foundation chain is obtained; hence the name. The position of the hands for chain stitch is shown in Fig. 2.

S. S. means slip stitch, explained by Fig. 3, where the hook, holding one loop (C), is to be passed in the direction of arrow through stitch (A) of foundation and around thread (B), which is then drawn through stitch (A) and loop (C), leaving a newly formed loop on hook.

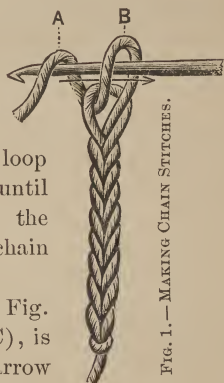


FIG. 1.—MAKING CHAIN STITCHES.



FIG. 2.—POSITION OF HANDS IN CROCHET.

S. C. means single crochet, explained by Fig. 4, where the hook, first holding one loop (A), has been thrust through

a foundation stitch (B) and the thread drawn through, forming a second loop (C). The stitch is completed by drawing thread (D) through two loops (C and A) in direction of arrow, again leaving the hook holding one loop.

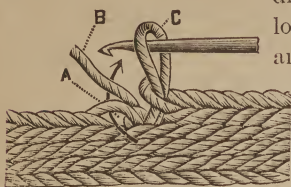


FIG. 3.—MAKING SLIP STITCHES.

Singles. — These are the same as S. C.

D. C. means double crochet, explained by Fig. 5, where the hook first holding one loop (A) has, with thread (B) over, been thrust through foundation stitch (C) and thread drawn through, forming another loop (D). With thread (E) over, draw it

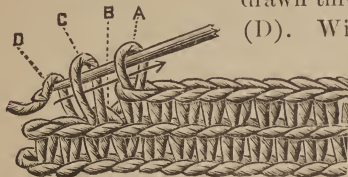


FIG. 4.—MAKING SINGLES.

in the direction of arrow through two loops (D and B), which leaves two loops on hook. Complete stitch by drawing thread through these two loops, which

again leaves hook holding a single loop.

Doubles. — These are the same as D. C.

Trebles. — These are made the same as doubles, except that you pass thread twice around the hook previous to putting it in a stitch, which (counting loop D,

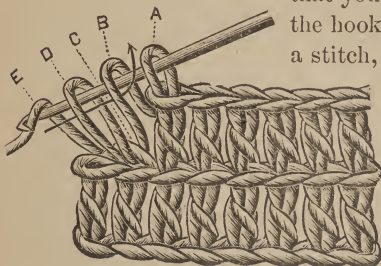


FIG. 5.—MAKING DOUBLES.

Fig. 5) leaves 4 loops on the needle; you then draw the thread through two loops at a time, putting thread over each time, until one only remains.

*. — The star is much used in crochet descriptions, to indicate two points between which one or more repetitions occur. It saves much space in explanation. The † is also used in same way.

These different stitches are placed in various positions, sometimes passing the hook into one previously formed stitch several times, forming a group, and at others placing stitch upon stitch in regular order. In forming these stitches the hook is sometimes passed through but one vein of a foundation row, as in Figs. 4 and 5; at other times it is passed through both. Stitches are also built *between* the stitches of a previous row, as in Fig. 23. In these and other ways many fine effects are produced, some of which are here illustrated and described.

ROMAN PICTURE THROW.

(Figs. 6, 7, 8, 9, 10, 11, 12, 13 and 14.)

Materials. — Five-eighths of a yard of cream-white scrim forty-two inches wide, ten spools of Corticelli Wash Floss (Fig. A) and one ball of Florence Knitting Silk, size No. 500.

The colors of floss used are as follows, viz.: Two spools shade No. 520 blue, two spools shade No.



FIG. A.—CORTICELLI WASH FLOSS, FOR ROMAN PICTURE THROW.

507 yellow, three spools shade No. 540 red, one spool shade No. 612 black, one spool shade No. 614 white, and one spool shade No. 696 olive green.

The selvage edges are the ends of the throw, the raw edges are the sides. Even up the raw edges and ravel out three-fourths of an inch on each side. Cut the floss from the spool one thread at a time as wanted, and in lengths of forty-six inches, which is enough for drawing twice through the width of the fabric.

Tie securely a thread of silk to a thread of scrim at the left side of the fabric, and four inches from the upper selvage; take hold of the other end of the scrim thread and draw it out of the material, thus drawing in the silk to take

the place of the thread drawn out. Fig. 6 shows a knot we recommend for this work; the thread (A) is silk, held in the left hand, the thread (B) is scrim and is held in the right hand in tying. Fig. 7 shows the appearance of the fabric when the thread (B) is tied to the thread (A) ready for drawing.

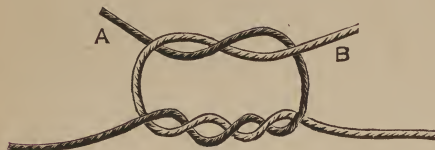


FIG. 6.—DETAIL OF FIG. 14.

It is obvious that the raw edges of the scrim do not show ends long enough to tie readily, hence the working thread must in the first place be drawn out say two inches, by placing the first three fingers of the right hand *flat on the fabric* close to the unravelled edge, while with the thumb and index finger of the left hand the thread is drawn out enough to tie easily; this leaves the scrim *smooth near*

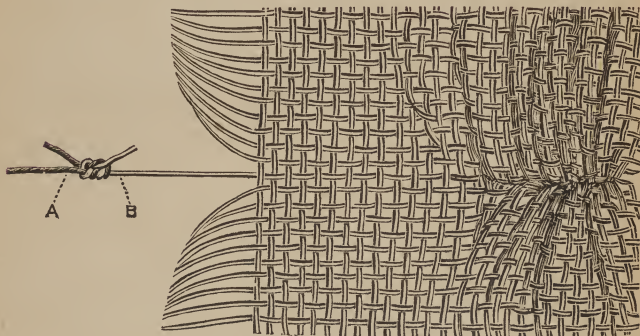


FIG. 7.—DETAIL OF FIG. 14.

the edge, with the gathers further back, and facilitates tying as well as drawing.

To do this rapidly and well you must have a *smooth and roomy table*, at which you sit when working; the scrim lies flat upon this table, and all the threads are drawn from left to right; the drawing progresses from the upper edge of the

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serim towards the worker and towards the centre of the throw; when the stripes on one end of the throw are all drawn, in the order mentioned later on, the serim is *reversed*



FIG. 8.—DETAIL OF FIG. 14.

and the work proceeds from the other end in the same manner as directed.

Figs. 8, 9 and 10 illustrate the position of the silk thread in three stages of the drawing. With the right-hand thumb



FIG. 9.—DETAIL OF FIG. 14.

and first finger you draw steadily and with care the serim thread (B) out of the fabric, and at the same time the silk thread (A) passes in, as seen in Fig. 9 and again in Fig. 10.

One very *important precaution* is needed in drawing these



FIG. 10.—DETAIL OF FIG. 14.

threads, and it is safe to say unless you observe it your work will not please you. If you will look at Fig. 7 you will notice that the ends above and below the working thread

(B) are pushed apart as if to make a clear passage for the thread of silk. If this separation is neglected, the silk, by its friction on the scrim in passing through, creates enough electrical attraction to cause the short ends on the edge of the work to attach themselves to the working thread, which results in serious obstruction, and greatly impairs the beauty of the work. This is all prevented if you work as we direct :

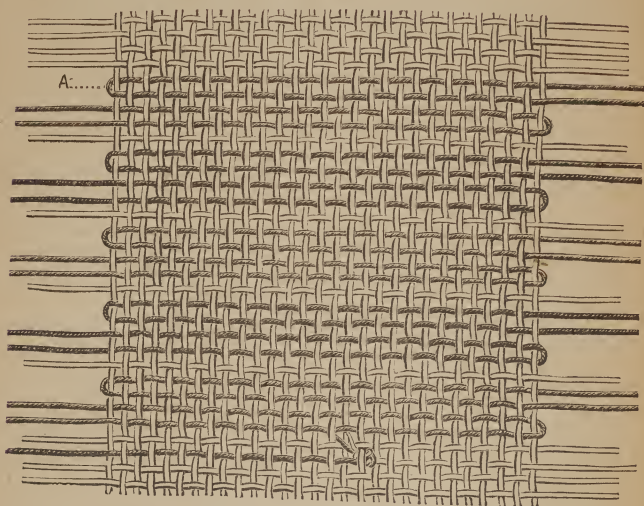


FIG. 11. — DETAIL OF FIG. 14.

select the thread of the scrim which is to be drawn, and pull it out on the right of your work, say two inches, and *stop*; this is to make it ready for the drawing later on, so it can be quickly picked up when every precautionary step has been taken on the other side; the knot having been tied, as seen in Fig. 7, place the *index finger of the left hand* on the ends *above* the working thread (B) and the *thumb of the same hand* on the ends *below*, holding the work *firmly* down to the table until you have with the right hand picked up and drawn through the thread already prepared on the other edge.

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A study of the engraving (Fig. 11) shows a section of the work after ten double threads have been drawn and the first end of the next thread is partly drawn. It will be seen that the thread of silk (A) has been drawn in from two ends, which forms a selvage. Every thread is drawn in the same manner, but it is necessary to turn over the scrim each time in order to draw from the right hand. This makes both edges alike, and forms what we call a half selvage, which prevents the outer warp threads from pulling off as you work, and makes more simple the finish of the throw in hemstitching.

The engraving shows that each time the color of silk is changed a thread of scrim is skip-

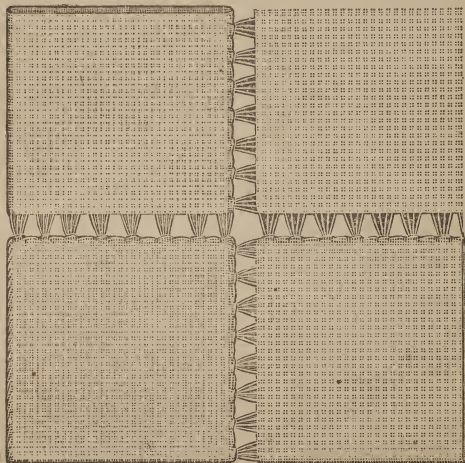


FIG. 12. — DETAIL OF FIG. 14.

ped; this not only forms a part of the design, but gives firmness to the work. The following table shows the exact arrangement of colors, as seen in Fig. 14; in mentioning the number of threads we mean the number of times across the throw the silk is shown; hence, when the silk is cut in double lengths, one piece counts for two threads as reckoned in the table. The design is divided into three sections for the widest end of the throw; at the other end the first section only is used.

First Section. — * Four threads No. 520 blue, four threads No. 696 olive, four threads No. 614 white, four threads No.

540 red, four threads No. 507 golden yellow, one thread No. 612 black, one thread No. 614 white, one thread No. 612 black, one thread No. 614 white, four threads No. 696

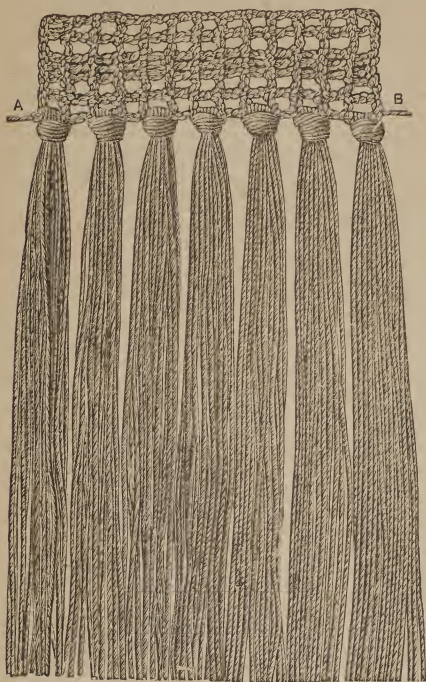


FIG. 13.—CROCHETED BORDER WITH KNOTTED FRINGE. DETAIL OF FIG. 14.

threads No. 520 blue, four threads No. 612 black.

As before mentioned, the first section only is used on the opposite end of the throw; in each case the work begins four inches from the end and progresses towards the centre.

The finish of the throw is in hemstitch one and one-fourth inches wide on sides and ends, as seen in Fig. 12, in actual size. For the hemstitching we use the threads drawn from the scrim. From the throw shown in the engraving we have

olive green, four threads No. 540 red, four threads No. 520 blue, four threads No. 507 golden yellow, ** four threads No. 612 black, twenty-four threads No. 540 red, four threads No. 612 black.

Second Section.—

Repeat from * to ** inclusive, followed by twenty-four threads No. 507 golden yellow, four threads No. 612 black.

Third Section.—

Repeat from * to ** inclusive, followed by twenty-four

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drawn three threads of the scrim, but we advise our readers to draw but two. The fringe, which is tied into a crocheted heading, produces the effect of tied ends of the scrim; both the heading and the fringe are made of No. 500 Florence Knitting Silk, which is a proper size to use for this work, being nearly the same size as the scrim threads; the effect of such use is to make the scrim itself look like silk.

We should not do our subject justice if we did not speak of the kind of scrim you should select; we presume that in most cases the dealer will show you cotton scrim, and call it linen; but that is to your advantage, as his price is that of cotton, and that material is much more even and pretty than it would be if it were genuine linen, which is hardly suited for drawing purposes. Select a cream shade rather than a bleached white, as the colored floss contrasts

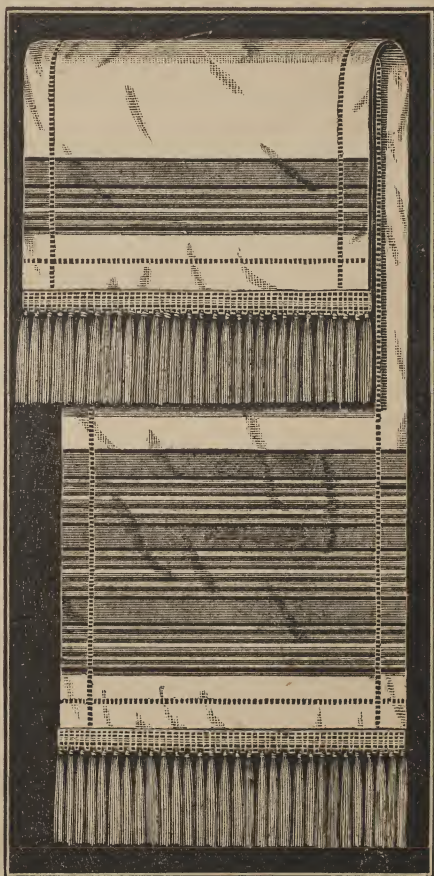


FIG. 14. — ROMAN PICTURE THROW.

much better with that shade. Do not buy a scrim which is coarser than twenty-four threads to an inch each way, nor one which is finer than twenty-seven threads to an inch. That which is twenty-seven is the best, in our opinion; see that it is of even weave and full forty-two inches wide. The engraving (Fig. 12) shows a scrim about twenty-five threads to the inch; the engravings (Figs. 7, 8, 9, 10 and 11) show pieces of scrim twice the actual size, and count but twelve threads to an inch.

Another material closely resembling scrim, but costing a little more, is known as Congress cloth, and is very pretty indeed for this work when found in the right width.

Corticelli Wash Floss comes in a great variety of beautiful colors, all of which are washable; hence many other exquisite combinations can be formed by tasty workers, who will find the result of such efforts unusually attractive.

The directions for making the heading and fringe follow.

CROCHETED BORDER WITH KNOTTED FRINGE.

(Figs. 13 and 14.)

Materials. — One-half ounce (one ball) of No. 500 Florence Knitting Silk, and a No. 1 Star crochet needle. Commence at the point marked A (Fig. 13), and work the border in the width, as follows: —

First Row. — Chain 14.

Second Row. — Turn, and counting back, do 1 double into 6th stitch, 2 chain, 1 double into each of the 8th, 9th and 10th stitches, 2 chain, 1 double into 12th stitch, 2 chain, 1 double into 14th stitch.

Third Row. — Turn, chain 5, 1 double into top of last double of previous row under both veins of stitch, 2 chain, 1 double into each of next 3 stitches, 2 chain, 1 double into top of next stitch, 2 chain, 1 double into 3d stitch of 5 chain made in first row.

Fourth Row. — Turn, chain 5, continue work in this, and all rows hereafter, like the third.

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The fringe is knotted into every other opening in the border, therefore you will require fifty-nine of these openings in each border to take in thirty tufts of fringe on this plan; each of these tufts is composed of eight lengths of silk, each measuring seven inches before doubling into the mesh, as shown. The best way to cut these lengths evenly and quickly is to wind eight times around a card measuring three and one-half inches in width, and cutting the silk on one edge of the card.

EASEL SCARF.

(Figs. 15, 16 and 17.)

This is the name we give to a very pretty piece of fancy work used on an easel, as seen in Fig. 15. The material is China silk, ornamented at each end with fancy shapes which are made from Florence or Corticelli Crochet Silk, and arranged as seen in Fig. 17, the silk cloth being cut away behind the crocheted figures, producing a fine lace effect of great beauty. The detail of one of these crocheted shapes is shown in full size in Fig. 16. The basis of the design is the old-time cornucopia or horn of plenty. The grouping of four of these conventional forms, as shown by the solid work, each pouring out



FIG. 15.—SHOWING USE OF EASEL SCARF.

of its abundance as represented by the openwork or meshes, produces a most charming effect. Again, when several of these shapes are joined, as seen in Fig. 17, they all seem to be in motion, as the curving of their solid parts in opposing directions forms wheels which seem to revolve in a most bewildering and pyrotechnic manner.

Into the spaces at each end of the scarf are tied knots of fringe made of the Crochet Silk. This and the China silk should match in color. The scarf shown in the engraving as used by our artist is Nile green. The crocheted shapes, as seen in Fig. 16, are very easy to make.

CROCHETED WHEEL.

(Fig. 16.)

Material.—The material used in this wheel is No. 300 Florence Crochet Silk (Fig. B), worked with a No. 1 Star

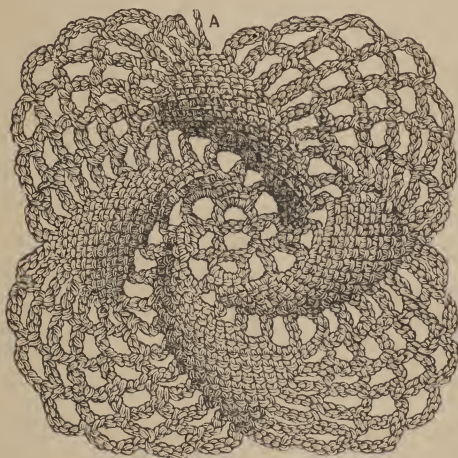


FIG. 16.—CROCHETED WHEEL. DETAIL OF FIG. 17.

crochet needle. Corticelli Crochet Silk (Fig. C) of same size is also suitable. It requires three balls of silk to make 20 wheels, with fringe as seen in Fig. 17. Make a chain of 8 stitches and join.

First Round.—* Chain 6 and secure by 1 single into ring; repeat from * three times more.

Second Round.—Do 6 chain followed by 4 singles into each of the spaces formed by 6 chain in previous round.

Third Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 3 stitches † (passing hook under both veins of each stitch), completing one-fourth of the round; repeat from * to † three times more to finish the round.

Fourth Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 5 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Fifth Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 7 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

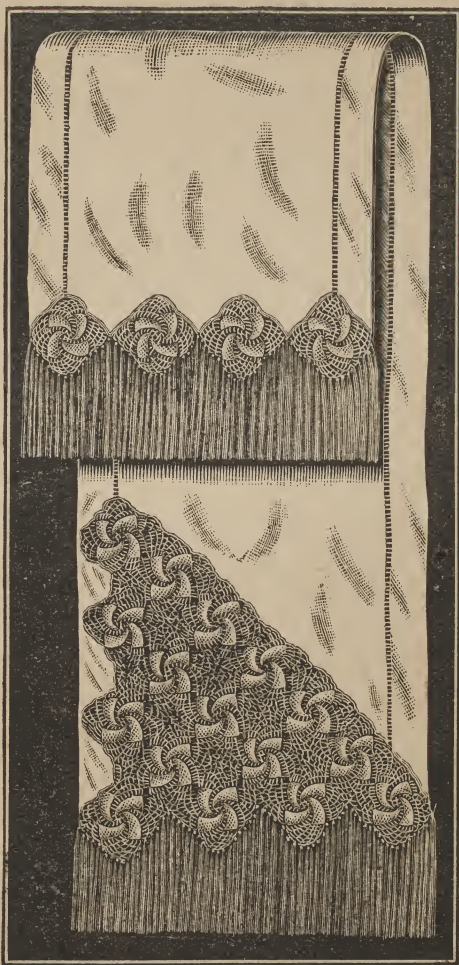


FIG. 17.—EASEL SCARF WITH CROCHETED BORDER.

Sixth Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 9 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Seventh Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 11 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Eighth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, skip 1 stitch, 1 single into each of the next 12 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Ninth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, skip 1 stitch, 1 single into each of the next 10 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Tenth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, skip 1 stitch, 1 single into each of the next 8 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Eleventh Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, skip 1 stitch, 1 single into each of the next 6 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Twelfth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, skip 1 stitch, 1 single into each of the next 4 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Thirteenth Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 9 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round.

Material. — Florence Crochet needle

Thirteenth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, skip 1 stitch, 1 single into each of the next 2 stitches †, completing one-fourth of the round; repeat from * to † three times more to finish the round and complete the wheel.

We have used the term wheel for these figures, for convenience, although the shape is not round.

Their arrangement on the ends of the scarf is easily understood; first a diagonal row of seven figures, another of five, another of three, with a finish of one figure for the corner, forms the design for one end, while a simple row of four figures borders the other end. In one case the figures are placed side by side and in the other they are joined by the corners, as seen in the engraving. This joining is done by sewing with Corticelli Sewing Silk (Fig. E), the edges being caught together by invisible stitches in such a way that the space between the wheels is as much a feature of the general design as the wheel itself, the sewing having been done with such care that the effect is as if the entire work were done with the crochet needle. Where the silk cloth is cut from behind the open crochet-work, its edges are neatly hemmed. The length of the scarf, including the fringe, is sixty-five inches; its width is sixteen and one-half inches. Its two sides are finished in hemstitch, the width of the hem being one and three-fourths inches. The greatest length of the fringe is six inches.

CROCHETED WHEEL.

(Fig. 18.)

Material. — The material used in this wheel is No. 300 Florence Crochet Silk (Fig. B), worked with a No. 1 Star crochet needle. Corticelli Crochet Silk (Fig. C) of same

size may also be used with satisfaction. It requires one ball of the silk to make seven wheels. Make a chain of 10 stitches and join.

First Round. — * Chain 6 and secure by 1 single into ring; repeat from * five times more.

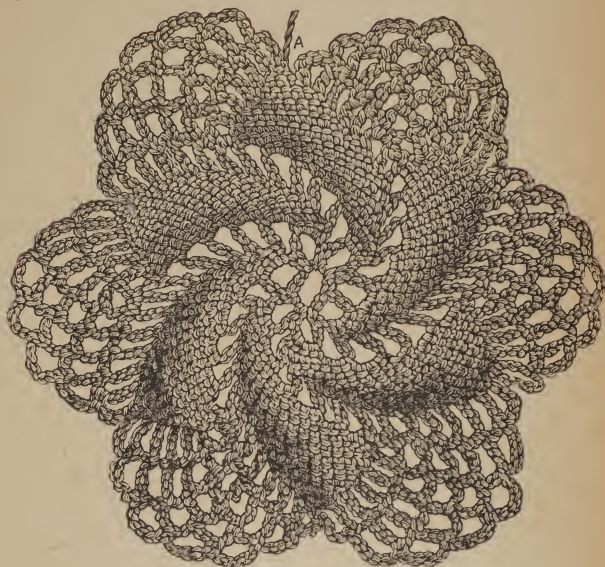


FIG. 18. — CROCHETED WHEEL.

Second Round. — Do 6 chain followed by 4 singles into each of the 6 spaces formed by 6 chain in previous round.

Third Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 3 stitches, † (passing hook under both veins of each stitch), completing one-sixth of the round; repeat from * to † five times more to finish the round.

Fourth Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 5 stitches, † completing one-sixth of the round; repeat from * to † 5 times more to finish the round.

Fifth Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 7 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round.

Sixth Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 9 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round.

Seventh Round. — * Do 6 chain, 3 singles into 6 chain of last round, 1 single into each of the next 11 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round.

Eighth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, skip 1 stitch, 1 single into each of the next 12 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round.

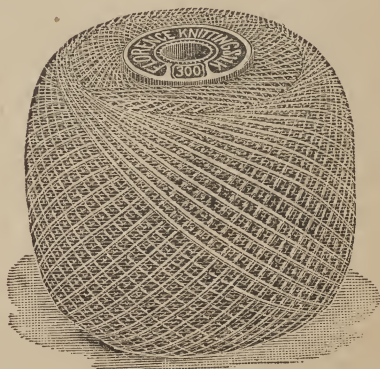


FIG. B.—FLORENCE CROCHET SILK, FOR CROCHETED WHEEL.

Ninth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, skip one stitch, 1 single into each of the next 10 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round.

Tenth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, skip one stitch, 1 single into each of the next 8 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round.

Eleventh Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, skip 1 stitch, 1 single into each of the next 6 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round.

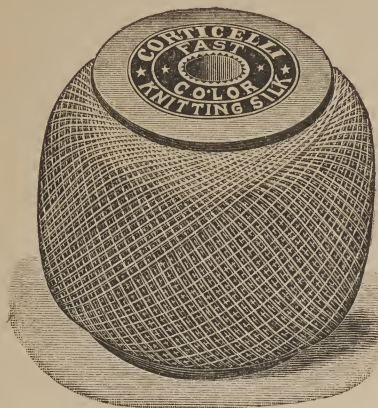


FIG. C. — CORTICELLI CROCHET SILK, FOR CROCHETED WHEEL.

stitch, 1 single into each of the next 4 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round.

Thirteenth Round. — * Do 6 chain, 1 single into 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, 1 single into next 6 chain of last round, 6 chain, skip 1 stitch, 1 single into each of the next 2 stitches, † completing one-sixth of the round; repeat from * to † five times more to finish the round, and complete the wheel at the point marked (A) in the engraving (Fig. 18).

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Second Round.
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CROCHETED WHEEL.

(Fig. 19.)

Material. — No. 300 Florence Knitting Silk (Fig. C), or the same size of Corticelli Crochet Silk (Fig. B) worked with a No. 1 Star crochet needle.

Commence in the centre and work in rounds ; chain 6 and join.

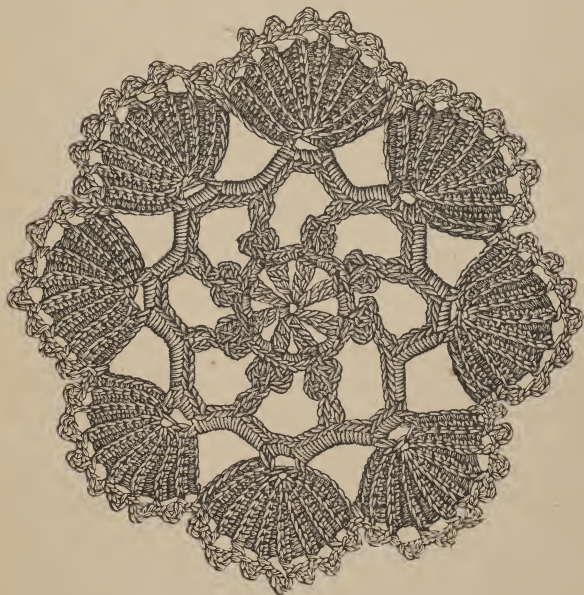


FIG. 19. — CROCHETED WHEEL.

First Round. — Chain 4, 1 double into the 1st chain, chain 2, * 1 treble into the ring, 1 double into the foot of the treble, chain 2 ; repeat from * 6 times more.

Second Round. — * 1 single into the 1st double, 3 picots (each of 4 chain and 1 single) into the last single, 1 single into the 1st single above the double, 3 singles around the 2

chain; repeat from *. The thread is now cut off and fastened.

Each of the 8 palm leaves is to be crocheted in pleat stitch, requiring 17 rows of 7 singles (the hook is inserted into the back link of every stitch) worked on a foundation of 8 chain; at the end of the 16th row the work is turned, and the outer half-stitch link on the hook is collected in the hollow of each rib; all the loops are then worked off the hook, putting the silk over once, and drawing one edge of the small four-cornered squares close together by 1 chain, after which make the 17th row.

When the 17th row is finished, 8 chain are cast on for a fresh leaf, without cutting the silk off, and the last leaf is slung to the first. At the foot of each leaf are worked 2 singles separated by 2 chain. Six or 7 chain stitches lead from one leaf to the other, for which the 2 chain are crocheted over with 3 singles, and the 6 or 7 chain with 10 singles; the latter is interrupted in the middle by a picot.¹ One of these picots joins each of the long chains to a corresponding picot on the finished middle part, the joining being done as the work progresses.

The picot edge of the leaves is made as follows: * 1 single between two leaves, 1 chain, 1 single into the raised rib, 1 picot, 1 single into the next raised rib; continue making the picots until 7 of them ornament the leaf, then 1 chain and repeat from *.

GENTLEMAN'S FOUR-IN-HAND SCARF, CROCHETED.

(Figs. 20, 21, 22, 23, 24 and 25.)

Materials.—One ounce (two balls) of No. 300 Corticelli Crochet Silk (Fig. C), or the same quantity of Florence Knitting Silk (Fig. B), and a No. 1 Star crochet needle.

Commence at point (A) in diagram (Fig. 20), and work in rows in the width, as follows:—

¹ The picot is a small loop formed by 4 chain, secured by a single in the foundation stitch.

First Row.—
Second Row—

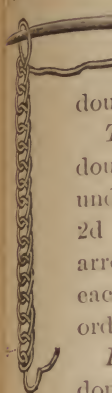


FIG. 21.
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FIG. 25.

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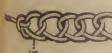


Fig. 22.

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First Row.—Chain 15 (Fig. 21).

Second Row.—Turn, and, counting back, do 1 double into the 4th stitch of the chain and 1 double into each succeeding stitch, making 12 doubles in all (Figs. 22 and 23).

Third Row.—Turn; chain 3, do 3 doubles into space (A), passing needle under both veins of chain and between 2d and 3d doubles in direction shown by arrow; do 3 doubles in this manner into each of the spaces (B) (C) (D) in the order named (Fig. 23).

Fourth Row.—Turn; chain 3, do 3 doubles into space between 3d and 4th doubles, continuing as in third row. It will be observed that this groups the stitches by threes, there being 4 of these divisions in each row, which with the 3 chain at the beginning form 4 spaces for working next row.

There are no chain stitches between the doubles.

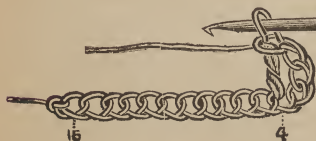


FIG. 22.—DETAIL OF FIG. 25.

The work proceeds in rows until you have a web $7\frac{1}{2}$ inches long, and

have reached a point marked (B) (Fig. 20), when you increase as follows, viz.:—

First Row.—Turn; chain 3, do 3 doubles into the 1st space, 3 doubles between the 2d and 3d stitches of the second group, 3 doubles into each of the next 3 spaces.

Second Row.—Turn; chain 3, do 3 doubles into each of the 5 spaces.

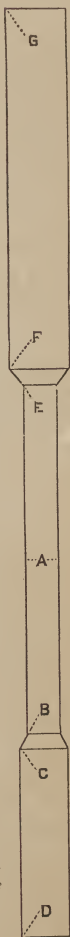


FIG. 20.
DETAIL OF
FIG. 25.

Third Row. — Turn ; chain 3, do 3 doubles into each of the 5 spaces.

Fourth Row. — Turn ; chain 3, do 3 doubles into the 1st space, 3 doubles between the 2d and 3d stitches of the second group, 3 doubles into each of the next 4 spaces.

Fifth Row. — Turn ; chain 3, do 3 doubles into each of the next 6 spaces.

Sixth Row. — Turn ; chain 3, do 3 doubles into each of the next 6 spaces.

Seventh Row. — Turn ; chain 3, do 3 doubles into the 1st space, 3 doubles between the 2d and 3d stitches of the second group, 3 doubles into each of the next 5 spaces.

Eighth Row. — Turn ; chain 3, do 3 doubles into each of the 7 spaces.

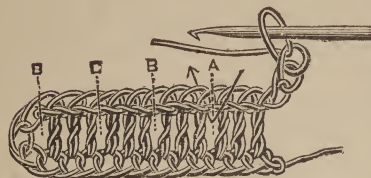


FIG. 23. — DETAIL OF FIG. 25.

Having now reached point (C) (Fig. 20), work in rows, 8 groups in each, 7 inches more of web, completing the short and narrowest end of scarf at (D) (Fig. 20).

Return to narrow portion and begin again at (A) (Fig. 20) with chain 3 followed by 4 groups of 3 doubles each, working as before in rows until you have added $7\frac{1}{2}$ inches to narrow band, making 15 in all, bringing you to point (E) (Fig. 20), when you increase as before until the number of stitches (including chain 3) in the row is 27, making 8 of the groups.

In the next row you increase the width by two groups of stitches, as follows : do 3 doubles between the 2d and 3d stitches of the 2d group, and 3 doubles between the 2d and 3d stitches of the last group but one, which gives you 10 divisions in all, and you reach point (F) in (Fig. 20).

Work in rows, without further increase, 14 inches more of web, or as much as silk will permit.

The length or width of this scarf may be varied to suit. Two balls of Corticelli or Florence Silk will make these dimensions, which are ample.

Fig. 20 is a diagram, where shape of scarf is indicated by the black lines. Begin work at (A), increase from (B) to (C), and continue without increase to (D). Work begins again at (A), proceeds to (E), increases from (E) to (F), and progresses without further increase to finish at (G).

Fig. 23 shows the work at end of first row. The first double is built upon the fourth chain, as seen in Fig. 22, to be followed by eleven other doubles. When the second row is complete and the work has been turned to begin the third, it appears as seen in Fig. 23.

Fig. 25 shows the scarf complete, and tied as worn. The engraving also shows that the scarf is faced with satin

ribbon, which covers neatly the open pattern, and also prevents the stretching of the work. We advise facing these scarfs now in all cases, as experience shows us that they not only keep in shape, but tie better when neatly faced. Two widths of ribbon may be conveniently used for the facing; one narrow for the neck-band, and one wider for the two ends; this involves piecing twice, but it makes a

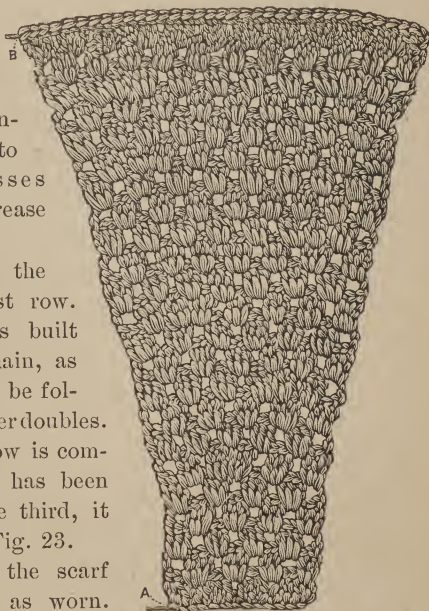


FIG. 24. — DETAIL OF
FIG. 25.

much nicer job and saves expense, while the joining does not show.

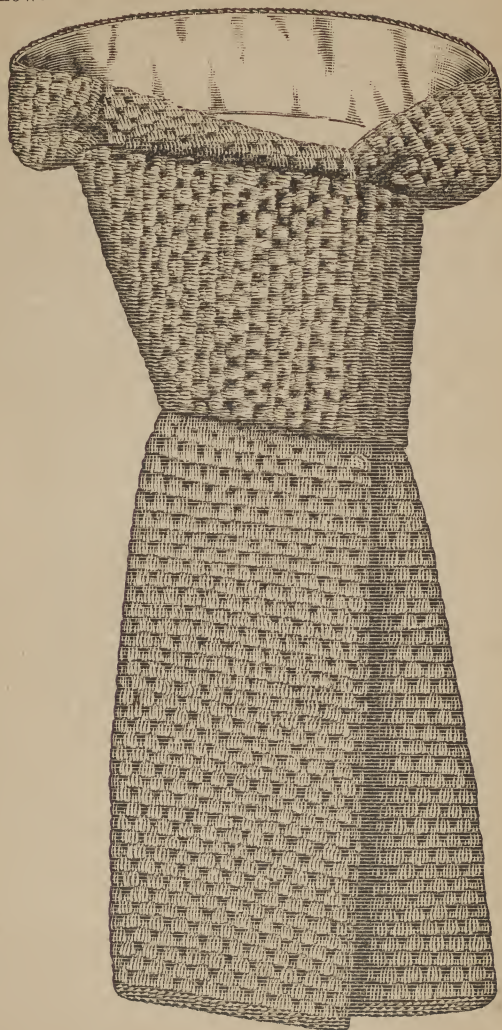
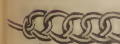


FIG. 25.—GENT'S FOUR-IN-HAND SCARF. CROCHETED.

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GENTLEMAN'S SCARF, CROCHETED.

(Figs. 26, 27, 28, 29, 30, 31 and 32.)

Materials. — One ounce and one-half (three balls) of No. 300 Corticelli Crochet Silk (Fig. B), or the same quantity of Florence Knitting Silk (Fig. C), and a No. 1 Star crochet needle.

Commence at the point marked (A) in diagram (Fig. 26), and work in rows in the width, as follows: —

First Row. — Chain 16 (Fig. 27).

Second Row. — Turn, and, counting back, begin with the 5th stitch of the chain, and do 1 double into that and each succeeding stitch, making 12 doubles in all (Fig 29).

FIG. 27.
DETAIL OF
FIG. 32.

Third Row. — Turn; chain 4, do 4 doubles into space marked (A), in Fig. 29, passing needle under both veins of chain and between 4th and 5th doubles in direction shown by arrow; do 4 doubles in this manner into each of the spaces marked (B) and (C) in Fig. 29.

Fourth Row. — Turn; chain 4, do 4 doubles into

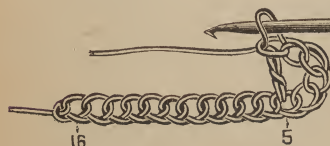


FIG. 28.—DETAIL OF FIG. 32.

space between 4th and 5th doubles, continuing as in third row. It will be ob-

served that this arranges the stitches in groups of 4, there being 3 of these divisions in each row, which with the 4 chain at the beginning, provides 3 spaces for working the next row. There are no chain stitches between the doubles. The work proceeds in this way

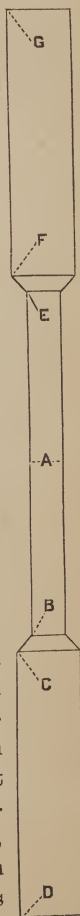


FIG. 26.
DETAIL OF
FIG. 32.

until you have a web $7\frac{1}{2}$ inches long, and have reached the point marked (B), in Fig. 26, when you increase as follows, viz.:—

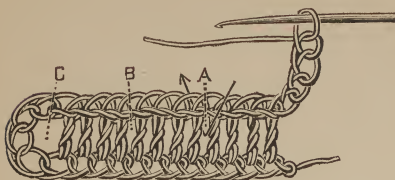


FIG. 29. — DETAIL OF FIG. 32.

2d and 3d stitches of the second group, 4 doubles into each of the next 2 spaces.

Second Row.—Turn; chain 4, do 4 doubles into each of the 4 spaces.

Third Row.—

Turn; chain 4, do 4 doubles into each of the 4 spaces.

Fourth Row.—

Turn; chain 4, do 4 doubles into the 1st space, 4 doubles between 2d and 3d stitches of the second group, 4 doubles into each of the next 3 spaces.

Fifth Row.—Turn; chain 4, do 4 doubles into each of the 5 spaces.

Sixth Row.—Turn; chain 4, do 4 doubles into each of the 5 spaces.

Seventh Row.—Turn; chain 4, do 4 doubles into the 1st space, 4 doubles between the 2d and 3d stitches of the second group, 4 doubles into each of the next 4 spaces.

between the 2d and 3d stitches of the second group, 4 doubles into each of the next 4 spaces.

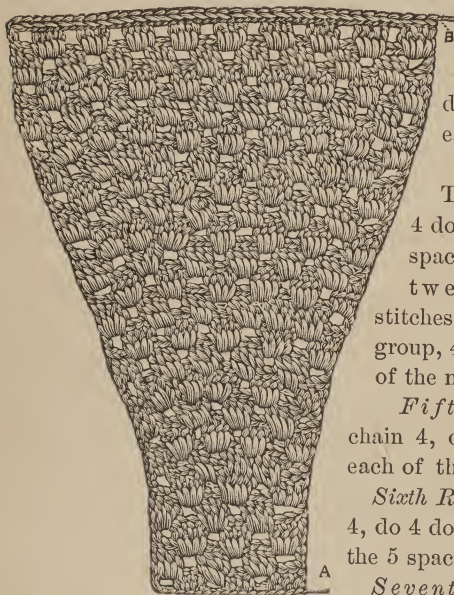


FIG. 30.
DETAIL OF FIG. 32.

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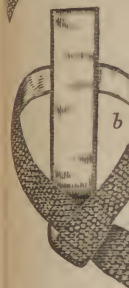


FIG. 31. — SIX ST

ighth Row. —
spaces.

Eighth Row.—Turn ; chain 4, do 4 doubles into each of the 6 spaces.

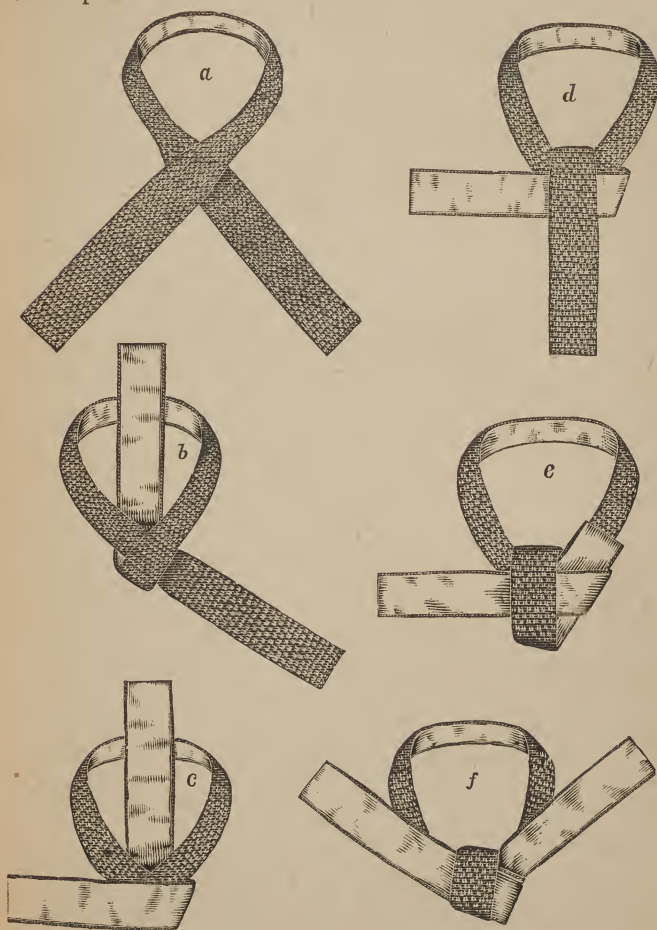


FIG. 31.—SIX STEPS IN TYING A SCARF. SEE ALSO FIG. 32, SHOWING SCARF AS WORN.

Ninth Row.—Turn ; chain 4, do 4 doubles into each of the 6 spaces.

Tenth Row.—Turn; chain 4, do 4 doubles into the 1st space, 4 doubles between the 2d and 3d stitches of the second group, 4 doubles into each of the 5 spaces.

Eleventh Row.—Turn; chain 4, do 4 doubles into each of the 7 spaces.

Twelfth Row.—Turn; chain 4, do 4 doubles into each of the 7 spaces.

Thirteenth Row.—Turn; chain 4, do 4 doubles into the 1st space, 4 doubles between the 2d and 3d stitches of the second group, 4 doubles between 2d and 3d stitches of last group but one, which gives you 9 divisions in all, and you reach point (C) in Fig. 26.

Continue work in rows, 9 groups in each row, 16 inches more of web, completing one end of the scarf, which is just one-half the work to be performed, the other half being identical with the first.

To do this second part, you return to narrow portion and begin again at (A) in Fig. 26 with chain 4, followed by 3 groups of 4 doubles each, working as before in rows, until you have added $7\frac{1}{2}$ inches to narrow band, making 15 in all, leaving you at point (E) in Fig. 26, when you increase as before until the number of stitches (including chain 4) in the row is 40, making 9 of the groups. Work now in rows, without further increase, 16 inches more of web, or as much as silk will permit.

Fig. 26 is a diagram, where shape of scarf is indicated by the black lines. Begin work at (A), increase from (B) to (C), and continue without increase to (D). Work begins again at (A), proceeds to (E), increases from (E) to (F), and progresses without further increase to finish at (G).

Fig. 29 shows the work at end of first row. The 1st double is built upon the 5th chain, as seen in Fig. 28, to be followed by 11 other doubles. When the second row is complete and the work has been turned to begin the third, it appears as seen in Fig. 29.

Fig. 30 shows a section of the scarf with several rows



done in natural size, showing the increase from the narrowest to the widest part.

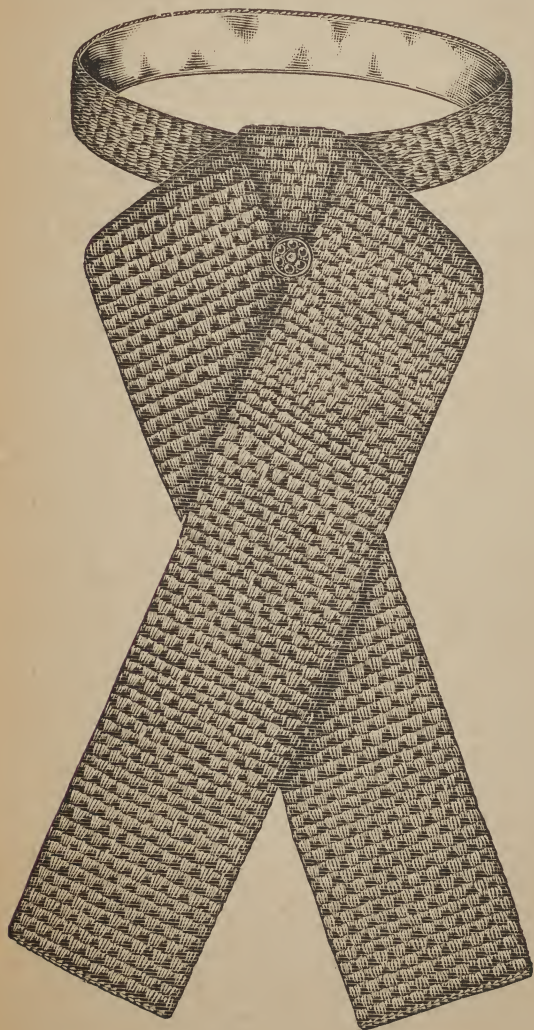


FIG. 32. — CROCHETED SILK SCARF.

Fig. 31 shows six steps taken in tying this scarf, indicated by the letters (a), (b), (c), (d), (e), (f); while Fig. 32 shows the scarf as it appears when worn.

The engraving also shows that the scarf is faced with satin ribbon, which covers neatly the open pattern, and also prevents the stretching of the work. We advise facing these crocheted scarfs now in all cases, as experience shows us that they not only keep in shape, but tie much better when nicely faced. The name of this shape of scarf is best known as the puff; we have also heard it called the Ascot.

GENTLEMAN'S FOUR-IN-HAND SCARF, CROCHETED.

(Fig. 33.)

Materials. — One ounce (two balls) of No. 300 Corticelli Crochet Silk (Fig. C) and a No. 1 Star crochet needle.

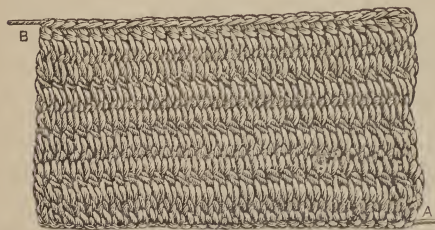


FIG. 33.

in Fig. 33 (which has a foundation of 33 chain), with the manner of increasing width, as the other features of the work are so similar to the foregoing descriptions as to make further detail needless.

First Row. — Make a foundation chain of 15 stitches.

Second Row. — Turn, and, counting back, do 1 double into the 4th stitch, 1 double into each succeeding stitch, making 12 doubles in all.

Third Row. — Turn; chain 3, 1 double into each space between doubles of last row, making 12 doubles in all.

It will be seen now that the pattern consists of continuous rows of doubles, worked as described. Every turning to

The shape of this scarf is the same as seen in Fig. 20 and Fig. 25; the work begins in the middle of the narrow row band. We will only explain the stitch as shown

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Every turn

begin a new row, all the rows being doubles, is followed by chain 3.

The increase is made as follows, viz.: do 2 doubles into space between 2d and 3d singles of previous row, 2 doubles into space as near centre of row as possible, 2 doubles into space between 2d and 3d singles from end of row. The next row is done in doubles, without increase. Continue in this way, widening in every alternate row by 3 stitches, until the number of stitches in the row is 33. This is for the widest and longest end of the scarf; the other end need not be increased as much, a width of 24 stitches being ample for the short end.

This pattern is very beautiful not only for scarfs, but for belts or for suspenders.

GENTLEMAN'S FOUR-IN-HAND SCARF, CROCHETED.

(Fig. 34.)

Materials. — One ounce (two balls) of No. 300 Corticelli Crochet Silk (Fig. C) and a No. 1 Star crochet needle.

The shape of this scarf is the same as seen in Fig. 20 and in Fig. 25; the work begins in the middle of the narrow band. It is only necessary for us to explain the stitch as shown in Fig. 34 (which has a foundation of 33 chain), with the manner of increase of width, as other features of the work are so similar to foregoing descriptions as to make further detail needless.

First Row. — Make a foundation chain of 15 stitches.

Second Row. — Turn, and, counting back, do 1 double into the 4th stitch, 1 double into each succeeding stitch, making 12 doubles in all.

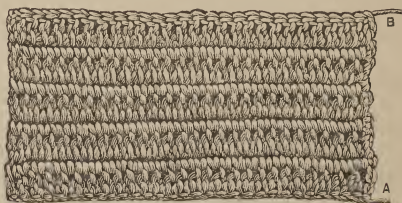


FIG. 34. — FANCY CROCHETED PATTERN.

Third Row.—Turn; chain 1, 1 single into each space between the doubles of previous row, making 12 singles in all.

Fourth Row.—Turn; chain 3, 1 double into each space between singles of last row, making 12 doubles in all.

It will be seen now that the pattern consists of alternate rows of singles and doubles worked as described.

After turning to begin a new row it must be remembered that when you are about to do singles your turning is followed by chain 1, but when you are to do doubles your turning is followed by chain 3.

The increase is made as follows, viz. : Following a row of singles, do 2 doubles into space between 2d and 3d singles of previous row, 2 doubles into space as near centre of row as possible, 2 doubles into space between 2d and 3d singles from end of row. The next row is done in singles without increase. Continue in this manner, widening by 3 stitches done in every row of doubles, until the number of stitches in the row is 33. This is for the widest and longest end of scarf; the other end need not be increased as much, a width of 24 stitches being ample for the short end.

This pattern is very handsome, not only for scarfs, but for belts or for suspenders.

CROCHETED BELT.

(Figs. 35 and 36.)

Materials.—One ounce (two balls) No. 300 Corticelli Crochet Silk (Fig. B), a buckle, satin ribbon and a No. 1



FIG. 35.—DETAIL OF FIG. 36.

Star crochet
needle. Work
in rows in the
width.

First Row.

— Chain 40.

Second Row.—Turn, and, counting back, do 1 double into the 5th and each succeeding stitch of the chain.

Third Row. — Turn, chain 4, * do 4 doubles (under both veins and between the 4th and 5th stitches of previous row), repeat from * between the 8th and 9th, the 12th and 13th, the 16th and 17th, the 20th and 21st, 24th and 25th, 28th and 29th, 32d and 33d, 36th and 37th.

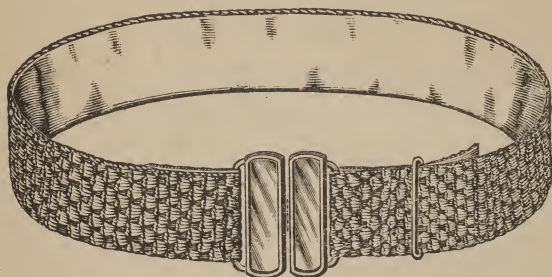


FIG. 36. — CROCHETED BELT.

Fourth Row. — Turn, chain 4, do 5 doubles into the space between each group of 4 stitches in preceding row. Fifth and following rows same as 4th.

The length of a belt must of course vary with individuals, ranging from 24 to 40 inches. Two balls of No. 300 Corticelli Silk will make a belt 30 inches long in this pattern. If a narrower belt is wanted choose any lesser number of stitches divisible by four. For wider belts add groups of four stitches and procure a third ball of the silk. If a suitable buckle cannot be found detached, buy a cheap cotton belt having a pretty buckle, which rip off and apply to your silk belt.

Many ladies use strong pins in preference to a buckle while others use hooks and eyes.

The belt shown in Fig. 36 is lined with satin ribbon. It is an open pattern, as seen in Fig. 35, where the width is $2\frac{1}{2}$ inches. The letter (A) shows where work begins and the letter (B) where the work ends in that section.

Florence Knitting Silk No. 300 (Fig. A) is also suitable for these belts.

The use of belts is now very general. They are particularly desirable for boating, for lawn tennis or for other outdoor sports. A handsome crocheted silk belt, in the proper color, does much to beautify an outing costume, and it also adds to the comfort of the wearer.

CROCHETED SILK GARTER.

(Figs. 37 and 38.)

Materials. — One-half ounce (one ball) of No. 300 Corticelli Crochet Silk, or the same quantity and number of

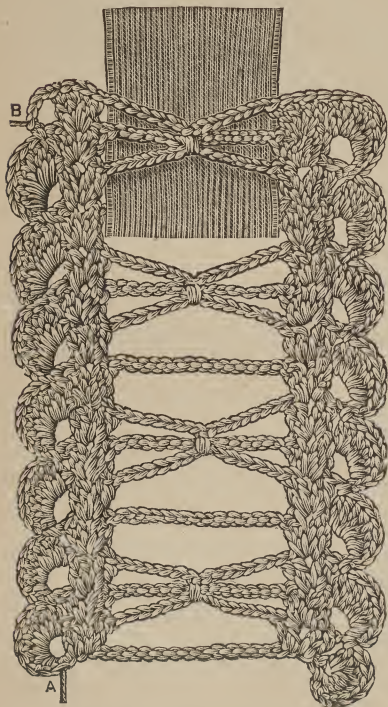


FIG. 37.—DETAIL OF FIG. 38.

Second Row. — Turn; 8 doubles into space formed by

Florence Crochet Silk, a piece of silk elastic ribbon, enough satin ribbon for two bows, and a No. 1 Star crochet needle.

Commence with a foundation chain of 24 stitches at point (A) in Fig. 37, and work in the width in rows.

First Row. — Turn, and, counting back, do 1 single into the 5th stitch of the chain, 8 doubles into the circle thus formed, 2 doubles into the 6th stitch of the foundation, chain 1, 2 doubles into the 7th stitch, chain 15, 2 doubles into the 22d stitch, chain 1, 2 doubles into the 23d stitch, chain 4, 1 single into the 24th stitch.

NOTE. — The p
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cores for these a

chain 4, 2 doubles into space formed by chain 1 between doubles of previous row, chain 1, 2 doubles into same space, chain 15, 2 doubles into space formed by chain 1 of previous row, chain 1, 2 doubles into same space, chain 4, 1 single into double last formed.

Third Row.—Turn; 8 doubles into space formed by chain 4, 2 doubles into space formed by chain 1 between doubles of pre-

vious row, chain 1, 2 doubles into same space, chain 8, catch up, in forming the 9th chain, the chain 15 of 2 last rows, as seen in Fig. 37, chain 6, 2 doubles into space formed by chain 1 of previous row,

chain 1, 2 doubles into same space, chain 4, 1 single into double last formed.

The rest of the work is but a repetition of the foregoing rows, and can be readily followed by the engraving. The manner of inserting the elastic ribbon and placing the satin bow is shown in Figs. 37 and 38. The crochet work, when completed in length to meet requirements, is joined by sewing, as is the elastic; but a small, light buckle may also be used to advantage.

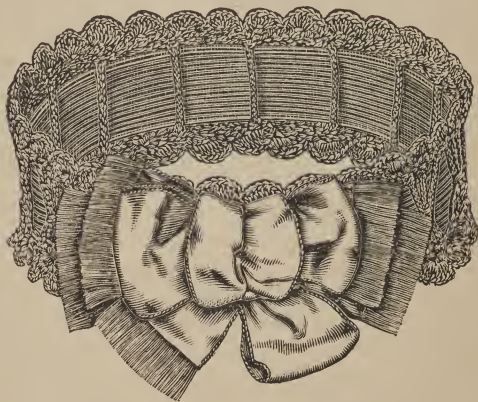


FIG. 38.—CROCHETED SILK GARTER.

NOTE.—The publishers of "Florence Home Needle-work" do not deal in buckles, in elastic ribbon or in satin ribbon, and refer readers to the notion stores for these articles.

CROCHETED SILK ORNAMENT.

(Fig. 39.)

This pretty leaf-shaped figure is suitable for trimming ladies' garments when snugly done in black or other suitable color, and when nicely

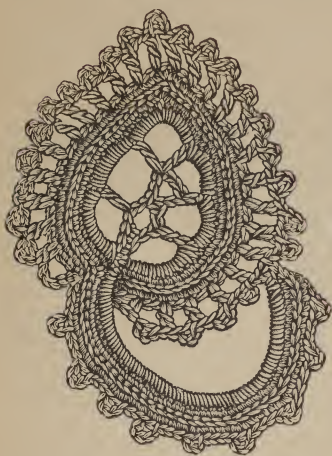


FIG. 39.—CROCHETED SILK ORNAMENT.

made in this manner has great advantage over the trimmings offered by the dealers, which are unfortunately largely composed of cotton, notwithstanding the deceptive coating of silk. Trimmings made by your own hand with a crochet needle and with suitable material will retain their beauty and color longer than any garment, and may be removed and used again. The peculiar shape of this figure adapts it for almost any position in which it may be placed. It appears again in combination with another pattern in Fig. 40. Either of these figures may be further embellished by sewing on cut-glass beads, forming an exquisite passementerie.



FIG. D.—CORTICELLI PURSE TWIST, FOR CROCHETED ORNAMENT.

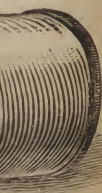
Materials. — No. 300 Corticelli Crochet Silk or Corticelli Purse Silk, size EE, and a No. 1 Star crochet needle.

Work on this figure begins at the point where the lower end of the stem is attached to the picot edge of the leaf on the right, and ends in the same place.

Chain 40, turn, and counting back, do 1 single into the 9th stitch, 3 chain, 1 single into each of the 13th, 14th and 15th stitches, chain 6; now turn the work so that the lower part comes at the top, and ignoring for the present the remaining 25 stitches of foundation, do 1 double into the 2d stitch of the first curve, chain 4, 1 double into the 3d stitch of the next curve, chain 6, 1 double side of the last double, chain 4, 1 single into the 6th stitch of the same curve, chain 4, 1 double into the 2d stitch of next curve, chain 6, 1 single into the last of the 3 singles, turn and do 11 singles around each of the chain 6 and 7 singles around each of the chain 4; for the large lower curve (the inner edge of the leaf stem) do 40 singles around the 25 chain of the foundation; turn and do 1 single into each of these 40 singles, inserting the hook into the back vein of each; continue around the leaf doing 1 single into each of the next 25 stitches, 2 singles into the 26th stitch, 1 single into each of the next 28 stitches; turn, 1 single into the next 29 stitches, 2 singles into the 30th stitch, 1 single into each of the next 25 stitches, always inserting the hook into the back vein of each stitch.

Going under the stem of the leaf, do 1 single into the 1st stitch, * 1 picot (made by forming 5 chain, and counting back, doing 1 single into 4th chain), 1 double into the next stitch but one, repeat from *, forming the picots in this way all around the leaf. At the middle of the fifth picot the end of the stem of the leaf is joined by a slip stitch.

Fasten the last picot by 1 single instead of 1 double; then, going around the stem *, 1 single into the 1st 4 stitches, 1 picot, repeat from * around the stem to finish.



ORNAMENT.

alk or Cortice
needle.

CROCHETED SILK ORNAMENT.

(Fig. 40.)

This handsome figure is designed as a trimming for ladies' garments; when closely worked from suitable silk and with a good needle of the proper size, the effect is very rich and satisfactory for this purpose. Trimmings made in this way

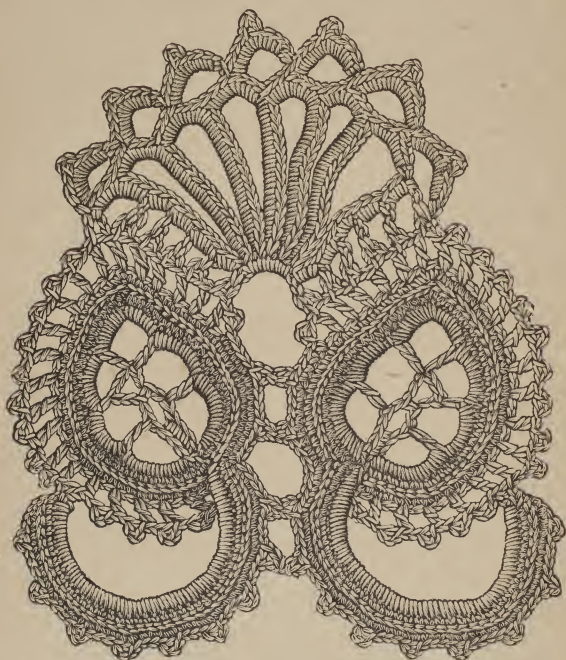


FIG. 40. — CROCHETED SILK ORNAMENT.

have great advantage over those on sale in the stores, which are largely composed of cotton thinly coated with silk, and are therefore lacking in durability. A detached portion of

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this design is seen in Fig. 39. Either of these ornaments may be further embellished by sewing on cut-glass beads, forming an exquisite passementerie.

Materials. — No. 300 Corticelli Crochet Silk (Fig. C) or Corticelli Purse Silk, size EE (Fig. D), and a No. 1 Star crochet needle.

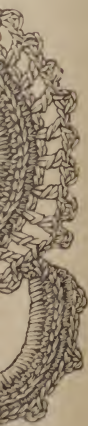
The description of the two leaves which combine to form the lower part of this pattern is identical with that given in the ornament seen in Fig. 39; for this reason and to avoid repetition the reader is referred to that rule. In forming the second of the two leaves, however, it will be observed that as they are combined in opposite directions, they must be made as rights and lefts, the method of doing which will progressively appear to the worker.

The two leaves being combined, the shape thus formed is taken in the hand so that the picots of the left leaf are on the left side, and, with the silk thread put on afresh, one pattern part at the side is crocheted into the 16th, 17th, 18th, 19th, 20th and 21st picots, separated, the first four by doubles, and the last three by singles.

Connect the first two doubles by chain 4, the next two by chain 3, the next two by chain 3, the next double and first single by chain 3 and the last two singles by chain 2. Next chain 4 and join the right-hand leaf by connecting the 2d, 3d, 4th, 5th, 6th and 7th picots in the same manner, reversing, however, the order of the several steps.

Turn the work again; after 1 chain follow around those seen on the left side, 2 chain, 3 singles around the 4 chain, 5 singles, and again 3 singles around the 2 singles.

Now 15 chain are always worked 5 times, sling on to the next of the 5 singles, and 15 singles around the 15 chain, 4 chain and sling on to the first single to the right. Working farther 3 singles around the chain curve, 6 chain, sling on to the first picot caught up to the right,* 4 singles around the 6 chain, 1 picot (5 chain and 1 single in the last single), again 4 singles around the 6 chain, 1 single in the last single



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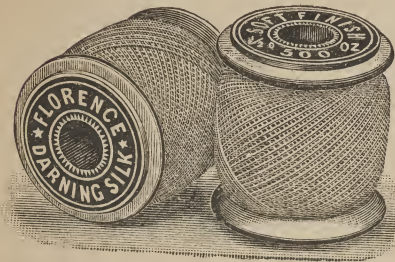
of the curve begun, 3 singles around this, 3 singles around the next curve, 6 chain, sling on to the singles which were caught into the single and repeat from * until the 7 points are finished. Fasten carefully the thread cut off after the last three singles beside the picot caught up by the hook.

MARKING CLOTHING.

Every housekeeper should mark plainly all her sheets, pillow cases, towels, napkins, tablecloths and white spreads. They are very apt to be lost when not so marked, being misplaced and mistaken for the property of other people in the laundries. Personal wardrobe should also be marked, for the great convenience of all who handle the numerous handkerchiefs, stockings, shirts, collars and cuffs which go to make this up. It is convenient and rapid to mark with a pen with Payson's Indelible Ink. A bottle of this should be found in every house, and it is a good idea to keep on hand a few yards of linen tape, on which is written, with this ink, many times over, your name. The tape can then be cut in pieces, which are ready to sew on to stockings and other articles having too rough a surface for pen work. "Marking should not be left to laundries and their cheap inks and coarse cabalistic characters, — much disfigurement and injury to fabrics and marking often ensues when strong chemicals are used, with these inferior inks; it is best therefore to do your own marking with that reliable brand known for sixty years as Payson's." The marking can also be effectively done with Corticelli Wash Silk, in any color, by those handy with the needle, using the size called floss, from spools (see Fig. A). Black is one of the *most* durable of the dyes, *all* being good.

FLORENCE DARNING SILK.

Soft Finish. Prepared expressly for Repairs on Silk, Woollen, Lisle Thread, or Cotton Stockings and Undergarments.



Stockings darned with this silk last much longer, and are free from the disagreeable bunches caused by the use of wool or cotton yarns for mending purposes.

In buying new hosiery, of whatever material, ladies will greatly increase its durability by "running" the heels and toes with Florence Darning Silk. This process, by reason of the soft and pliable nature of the silk, does not cause discomfort to the wearer.

SOLD BY ALL ENTERPRISING DEALERS.

TE. — This excellent illustrations have desire to say to r sewing cotton, and p by correspondents. dards.

on, opening "F as they read the all the old, wel ed the slower pro kinds of needle-v as being the fo to work for them s and, and those who work for themse tion OF THE HAND es, a word shoul at work. Long exp necessitates a stoop air and table suit hat you need not be to the knee, besides uLES. — These sho at; if it resists, and without breaking, c ent needle, it make er round or egg-sha Long or half-lon making, and longer always be a little t hough the stuff. eep needles from ru rkers whose hands to powder their fin again by drawing t wons. — Scissors an o varieties are ind ent blunt and the ot pair of smaller one and round; if at all

PLAIN SEWING.

NOTE.—This excellent article on sewing has been translated from the German, while the illustrations have been specially engraved for this English version. The publishers desire to say to readers that they do not deal in needles, scissors, thimbles or sewing cotton, and publish this statement here to avoid having the question asked by correspondents. They respectfully refer all inquirers to the dealers in fancy goods.

Many, on opening "Florence Home Needle-work," will be disposed to exclaim, as they read the heading of this section, "What is the use of describing all the old, well-known stitches, when machines have so nearly superseded the slower process of hand-sewing?" To this our reply is, that of all kinds of needle-work plain sewing needs to be most thoroughly learned, as being the foundation of all. Those who are able to employ others to work for them should at least know how to distinguish good work from bad, and those who are in less fortunate circumstances must be taught how to work for themselves.

POSITION OF THE HANDS AND BODY.—Before describing the different kinds of stitches, a word should be said as to the position of the body and hands when at work. Long experience has convinced us that no kind of needle-work necessitates a stooping or cramped attitude. To obviate this, see that your chair and table suit each other in height, and that you so hold your work that you need not bend your head at all. The practice of fastening the work to the knee, besides being ungraceful, is injurious to the health.

NEEDLES.—These should be of the best quality. To test a needle, try to break it; if it resists, and then breaks clean in two, the steel is good; if it bends without breaking, or breaks without any resistance, it is bad. Never use a bent needle, it makes ugly and irregular stitches; and see that the eye, whether round or egg-shaped, be well drilled, that it may not fray or cut the thread. Long or half-long needles are the best for white work, long ones for dressmaking, and longer ones still, with long eyes, for darning. The needle should always be a little thicker than the thread, to make an easy passage for it through the stuff.

To keep needles from rusting, strew a little powdered alum in the packets, and workers whose hands are apt to get damp should have a little box of it handy to powder their fingers with. Blackened needles can be made quite bright again by drawing them through an emery cushion.

SCISSORS.—Scissors are a very important accessory of the work-table, and two varieties are indispensable: a pair of large ones for cutting out, with one point blunt and the other sharp, the latter to be always held downwards; and a pair of smaller ones with two sharp points. The handles should be large and round; if at all tight, they tire and disfigure the hand.

THIMBLE.—Steel thimbles are best; bone are very liable to break, and silver ones are not deeply enough pitted to hold the needle. A thimble should be light, with a rounded top and flat rim.

THE THREAD.—This may be of silk, of linen or of cotton. Care should be



FIG. E.—CORTICELLI SEWING SILK.

style of these goods. An examination of the labels shows that the makers began business in 1838. During all these years Corticelli Silk has enjoyed the foremost position in the leading markets, taking, at the great competitive industrial exhibitions and world's fairs, a great number of first-class medals, including several of gold. Corticelli Button-hole Twist can be had in two styles; one engraving (Fig. F) shows the small spools used in former years exclusively, when the fashions were such that only a single spool was required for the ordinary garment. With changes in fashion this is now insufficient, and dealers commonly sell two spools of this size.



FIG. F.—CORTICELLI BUTTON-HOLE TWIST.

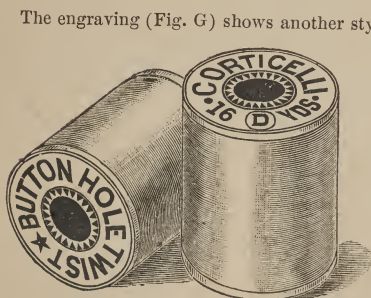


FIG. G.—CORTICELLI BUTTON-HOLE TWIST.

The engraving (Fig. G) shows another style, often called the double spool, now sold in progressive stores, owing to its convenience for consumers and dealers. One of these large spools is ample for any garment, and by their use you avoid all liability to a miss-match in color, — a trouble which often arises on account of dark stores and the inaccurate eye of the salesman.

An excellent sewing cotton has for years been advertised on the last cover of "Florence

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Home Needle-work," and we believe no seamstress will regret the selection of Merrick's six-cord thread whenever she requires cotton for her sewing.

As nearly *all* sewing is done either with silk or cotton, we need not comment on linen for this kind of work.

Except for tacking, your thread should never be more than from sixteen to twenty inches long. If the thread is in skeins, it does not matter which end you begin with; but if you use spool cotton, thread your needle with the end just cut from the spool, as the other end is liable to be slightly frayed and untwisted; this facilitates the process of threading. The cotton or silk should always be cut, not broken, as breaking stretches the thread, and disturbs the perfect twist.

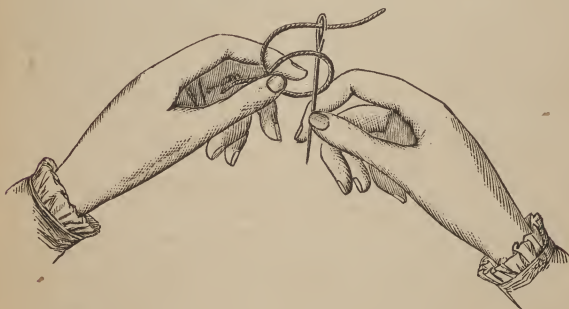


FIG. 41.—KNOTTING THE THREAD INTO THE NEEDLE.

KNOTTING THE THREAD INTO THE NEEDLE (Fig. 41).—When the thread becomes inconveniently short, and you do not want to take a fresh one, it may be knotted into the needle, thus: bring it round the forefinger close to the needle, cross it on the inside next to the finger, hold the crossed threads fast with the thumb, draw the needle out through the loop thus formed, and tighten the loop round both ends.

POSITION OF THE HANDS (Fig. 42).—The stuff, fastened to a cushion, must be held with the left hand, which should neither rest on the table nor on the cushion; the needle must be held between the thumb and forefinger of the right hand, and the middle finger, armed with the thimble, pushes the needle far enough through the stuff for the other fingers to take hold of it and draw it out; the thread then comes to lay between the fourth and fifth fingers in the form of a loop, which must be tightened gradually to avoid its knotting.

POSITION OF THE HANDS WITHOUT CUSHION (Fig. 43).—When the work cannot be fastened to a cushion it should be held between the forefinger and the thumb, and left hanging down over the other fingers. If it needs to be more firmly held, draw it between the fourth and fifth fingers, which will prevent it from getting puckered or dragged.

STITCHES. — Plain sewing comprises four varieties of stitches, (1) running, (2) back stitching, (3) hemming and (4) top or over sewing.

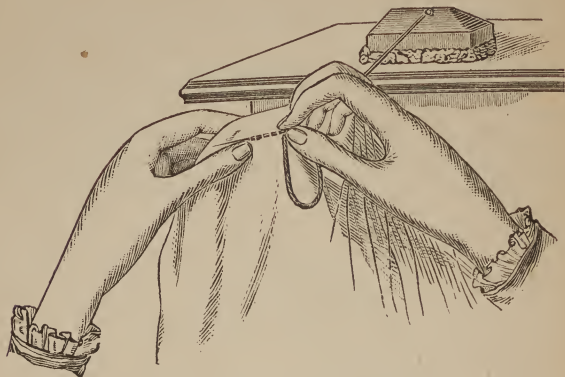


FIG. 42.—POSITION OF THE HANDS.

(1) RUNNING STITCH (Fig. 44). — This is the simplest and easiest of all. Pass the needle in and out of the material at regular intervals, in a horizontal direction, taking up three or four threads at a time. If the stuff allow, several stitches may be taken on the needle at once before the thread is drawn out. Running stitch is used for plain seams, for joining light materials, for making gathers and for hems.

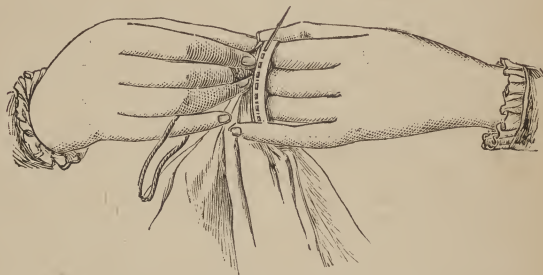


FIG. 43.—POSITION OF THE HANDS, WITHOUT CUSHION.

(2) BACK STITCH (Fig. 45). — Insert the needle and draw it out six threads further on, carry your thread back from left to right, and insert the needle three threads back from the point at which it was last drawn out, and bring it out six threads beyond. Stitching and back stitching are better and more quickly done by machine than by hand.

ches, (1) run
g.



STITCHING (Fig. 46).—The production of a row of back stitches that exactly meet one another constitutes what is called stitching. Only one stitch can be made at a time, and the needle must be put in exactly at the point where it was drawn out to form the preceding back stitch, and brought out as many threads further on as were covered by the last back stitch. The beauty of stitching depends on the uniform length of the stitches and the straightness of the line formed, to ensure which it is necessary to count the threads for every stitch,

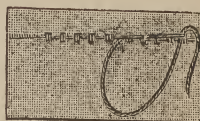


FIG. 44.—RUNNING STITCH.

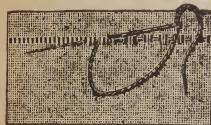


FIG. 45.—BACK STITCH.

and to draw a thread to mark the line. If you have to stitch a slanting line across the stuff, or the stuff be such as to render the drawing of a thread impossible, a colored tacking thread should be run in first, to serve as a guide.

STITCHED HEM (Fig. 47).—Make a double turning, as for a hem, draw a thread two or three threads above the edge of the first turning, and do your stitching through all three layers of stuff; the right side will be that on which you form your stitches.

HEMMING STITCH (Fig. 48).—To make a good hem, your stuff must be cut in the line of the thread. Highly dressed stuffs, such as linen and calico, should be rubbed in the hand, to soften them, before the hem is laid. Your first turning should not be more than one-eighth of an inch wide; turn down the whole length of your hem, and then make the second turning of the same width, so that the raw edge is enclosed between two layers of stuff.

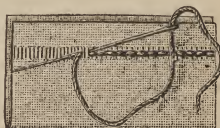


FIG. 46.—STITCHING.



FIG. 47.—STITCHED HEM.

Narrow hems do not need to be tacked, but wide ones, where the first turning should be only just wide enough to prevent the edge from fraying, ought always to be. In hemming you insert the needle and thread directed in a slanting position towards you, just below the edge of the hem, and push it out two threads above, and so on to the end, setting the stitches two or three threads apart,

in a continuous straight line. To insure the hem being straight, a thread may be drawn to mark the line for the second turning; but it is not a good plan, especially in shirt-making, as the edge of the stuff, too apt in any case to cut and fray, is thereby still further weakened. Hems in woolen materials, which will not take a bend, can only be laid and tacked, bit by bit. In making

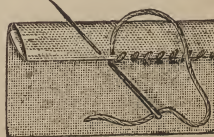


FIG. 48.—HEMMING STITCH.

what are called rolled hems, the needle must be slipped in so as only to pierce the first turning, in order that the stitches may not be visible on the outside.

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FLAT SEAM (Fig. 49).— Lay your two edges, whether straight or slanting, exactly even, tack them together with stitches three-fourths of an inch long, distant one-half an inch from the edge, and then back stitch them by machine or by hand, following the tacking-thread. Cut off half the inner edge, turn the outer one in as for a hem, and sew it down with hemming stitches. Smooth the seam underneath with the forefinger as you go, to make it lay quite flat. Beginners should flatten down the seam with their thimbles or with the handle of the scissors before they begin to hem, as the outer and wider edge is very apt to get pushed up and bulge over in the sewing, which hides the stitches.



FIG. 49.—FLAT SEAM.

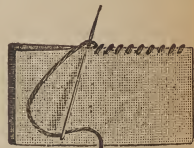
ROUNDED SEAM.— Back stitch your two edges together as above directed, then cut off the inner edge to a width of four threads, and roll the outer one in with the left thumb till the raw edge is quite-hidden, hemming as you roll. This kind of seam on the wrong side looks like a fine cord laid on, and is used in making the finer qualities of under-clothing.

FIG. 50.—FASTENING
THREADS OFF AND ON.

FASTENING THREADS OFF AND ON (Fig 50).— Knots should be avoided in white work. To fasten on in hemming, turn the needle backwards with the point up, take one stitch, and stroke and work the end of the thread in underneath the turning. To fasten on in back stitching or running, make one stitch with the new thread, then take both ends and lay them down

together to the left, and work over them, so that they wind in and out of the next few stitches.

(4) **TOP OR OVER-SEWING STITCH (Fig. 51).**— This stitch is used for joining selvages together. To keep the two pieces even, it is better either to tack or pin them together first. Insert the needle from right to left under the first thread of the selva-ge and through both edges, and sew from right to left, setting your stitches not more than three threads apart. The thread must not be drawn too

FIG. 51.—TOP OR
OVER-SEWING STITCH.

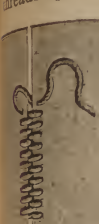
tightly, so that, when the seam is finished and flattened with the thimble, the selvages may lay side by side.

FIG. 52.—ANOTHER KIND
OF SEWING STITCH.

ANOTHER KIND OF SEWING STITCH (Fig. 52).— For dress seams and patching, sew from left to right, tacking or pinning the edges together first, and holding them tightly with the thumb and finger to keep them perfectly even.

ANTIQUÉ OR OLD-GERMAN SEAM (Figs. 53 and 54).— Tack or pin the selvages together as above, then, pointing your needle upwards from below, insert it two threads from the selva-ge, first on the wrong side, then on the

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Fig. 49.—FLAT SEAM.

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Fig. 51.—TUCK OVER-SEWING SEAM.

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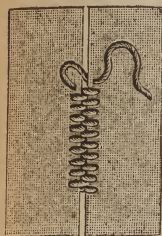


FIG. 53.—ANTIQUE OR OLD-GERMAN SEAM.

In this manner the thread crosses itself between the two selvages, and a perfectly flat seam is produced. Seams of this kind occur in old embroidered linen articles, where the stuff is too narrow to allow for any other. A similar stitch, Fig. 54, only slanting instead of quite straight, as in Fig. 53, is used in making sheets.

FRENCH DOUBLE SEAM (Fig. 55).—For joining such stuffs as fray, use the so-called French seam. Run your two pieces of stuff together, the wrong sides touching and the edges perfectly even, then turn them round just at the seam, so that the right sides



FIG. 54.—ANTIQUE OR OLD-GERMAN SEAM.

come together inside and the two raw edges are enclosed between, and run them together again. See that no threads are visible on the outside. This

seam is used chiefly in dressmaking, for joining slight materials together which cannot be kept from fraying by any other means.

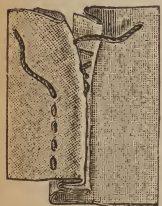


FIG. 55.—FRENCH DOUBLE SEAM.

HEMME DOUBLE SEAM (Figs. 56 and 57).—Turn in the two raw edges and lay them one upon the other, so that the one next the forefinger lays slightly higher than the one next the thumb. Insert the needle, not upwards from

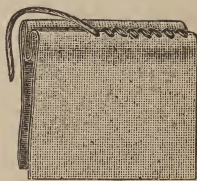


FIG. 56.—HEMME DOUBLE SEAM.

below, but first into the upper edge, and then, slightly slanting, into the lower one. This seam is used in dressmaking, for fastening down linings.

Fig. 57 shows another kind of double seam, where the two edges are laid together, turned in twice and hemmed

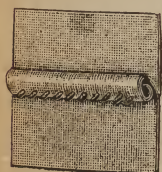


FIG. 57.—OPEN HEMME DOUBLE SEAM.

in the ordinary manner, with the sole difference that the needle has to pass through a six-fold layer of stuff.

GATHERING (Fig. 58).—Gathers are made with running stitches

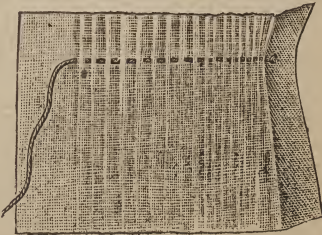


FIG. 58.—GATHERING.

of perfectly equal length; take up and leave three or four threads, alternately, and, instead of holding the stuff fast with your thumb, push it on

to the needle as you go, and draw up your thread after every four or five stitches.

STROKING GATHERS (Fig. 59).—When you have run in your gathering thread, draw it up tight and make it fast round the forefinger of your left

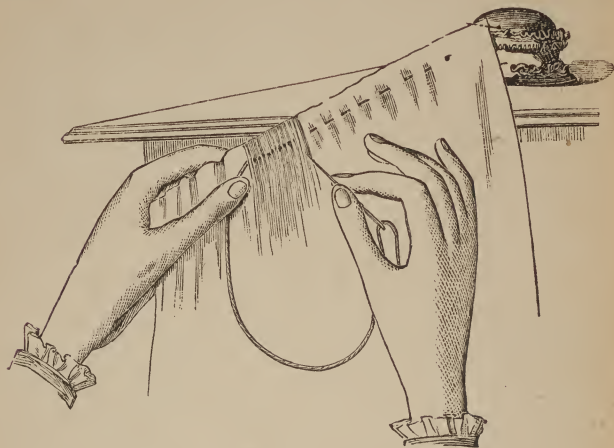


FIG. 59.—STROKING GATHERS.

hand, and then stroke down the gathers with a strong needle so that they lay evenly side by side, pushing each gather, in stroking it, under your left thumb, while you support the stuff at the back with your other fingers.

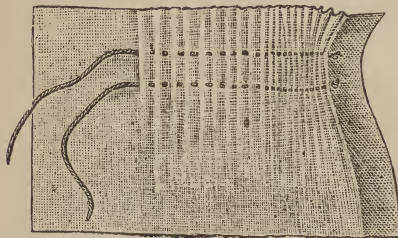


FIG. 60.—RUNNING IN A SECOND GATHERING THREAD.

two threads perfectly even, that the gathers may be straight to the line of the thread.

RUNNING IN A SECOND GATHERING THREAD (Fig. 60).—This is to fix the gathers after they have been stroked, and should be run in one-half an inch below the first thread, according to the kind of stuff and the purpose it is intended for; take up five or six gathers at a time, and draw your

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FIG. 64.—SEWING

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SEWING ON GATHERS (Fig. 61).—To distribute the fulness equally, divide the gathered portion of material, and the band or plain piece on to which it is to be sewed, into equal parts, and pin the two together at corresponding distances, the gathered portion under the plain, and hem each gather to the band or plain piece, sloping the needle to make the thread slant, and slipping it through the upper threads only of the gathers.

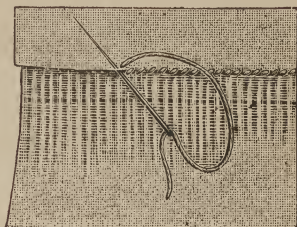


FIG. 61.—SEWING ON GATHERS.

WHIPPING (Fig. 62).—Whipping is another form of gathering, used for fine materials. With the thumb and forefinger of the left hand roll the edge over towards you into a very tight thin

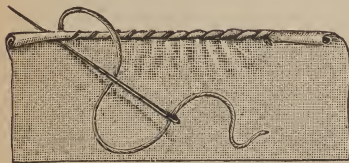


FIG. 62.—WHIPPING.

roll, insert the needle on the inside of the roll next the thumb and bring it out on the outside next the forefinger, at very regular distances, and draw up the thread slightly, from time to time, to form the gathers.

ORNAMENTAL HEM (Fig. 63).—For an ornamental hem, make a turning and run in a thread, with small running stitches up and

down, as shown in Fig. 63. By slightly drawing the thread, the straight edge will be made to look as if it were scalloped.



FIG. 63.—ORNAMENTAL HEM.

SEWING ON CORD (Fig. 64).—For sewing on cord use strong thread. Be careful not to stretch the cord, but to hold it in as you sew it, as it invariably shrinks more than the stuff in the first washing. Fasten it with hemming stitches to the edge of the turning, taking care that it does not get

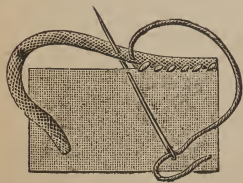


FIG. 64.—SEWING ON CORD.

twisted.

SEWING ON FLAPS (Fig. 65).—These should be back stitched on the right side of the article they are to be affixed to, quite close to the edge, then folded over in half and hemmed down on the wrong side. Like the cord, the flap must, in the process, be held in very firmly with the left hand. Though the back stitching could be more quickly done by machine, hand-work is here preferable, as the

holding in cannot be done by machine.

SEWING ON TAPE LOOPS (Figs. 66 and 67).—These, in the case of the coarser articles of household linen, are generally fastened to the corners.

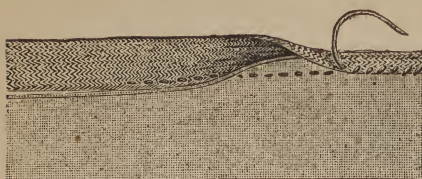


FIG. 65.—SEWING ON FLAPS.

with a few cross stitches, and stitch the edge of the hem of the article to the loop on the right side.

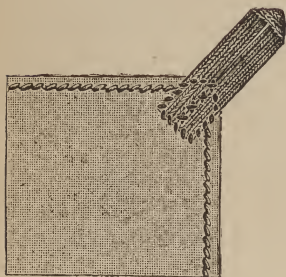


FIG. 66.—SEWING ON TAPE LOOPS TO THE CORNER.

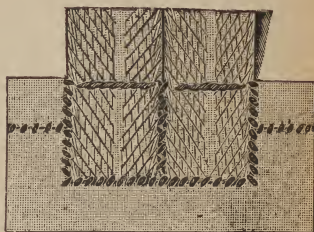


FIG. 67.—SEWING ON TAPE-LOOPS IN THE MIDDLE.

Fig. 67 shows how to sew on a loop in the middle of an article, the two ends separately, one on one side, the other on the other.

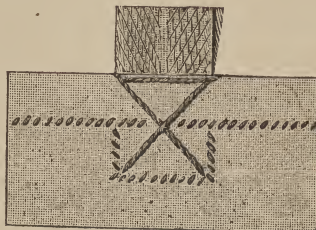


FIG. 68.—STRINGS AND LOOPS ON FINE UNDER-LINEN.

STRINGS AND LOOPS ON FINE UNDER-LINEN (Fig. 68).—Sew these on, likewise, on the wrong side of the article, hemming down the ends, and fastening them on the right side with two rows of stitching crossing each other and a third row along the edge.

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FIG. 71.—LINEN

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BUTTON-HOLES IN LINEN (Fig. 69).—Cut your hole perfectly straight and of exactly the diameter of the button, having previously marked out the place for it with two rows of running stitches, two or three threads apart. Put in your needle at the back of the slit and take up about three threads, bring the working thread round from right to left, under the point of the needle, and draw the needle out through the loop so that the little knot comes at the edge of the slit, and so on to the end, working from the lower left-hand corner to the right. Then make a bar of button-hole stitching across each end, the knotted edge towards the slit.

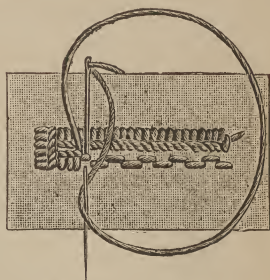


FIG. 69.—BUTTON-HOLES IN LINEN.

BUTTON-HOLES IN DRESS MATERIALS (Fig. 70).—Mark out and cut them as above described; if, however, the material be liable to fray, wet the slit as soon as you have cut it, with liquid gum,

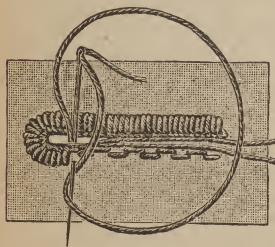


FIG. 70.—BUTTON-HOLES IN DRESS MATERIALS.

and lay a strand of strong thread along the edge to make your stitches over. One end of dress button-holes must be round, the stitches diverging like rays from the centre; and when you have worked the second side, thread the needle with the loose strand and pull it slightly, to straighten the edges; then fasten off, and close the button-hole with a straight bar of stitches across the other end, as in Fig. 69.

SEWING ON BUTTONS (Fig. 71 and 72).—To sew linen or webbed buttons on to under-clothing, fasten in your thread with a stitch or two at the place where the

button is to be; bring the needle out through the middle of the button, and make eight stitches, diverging from the centre like a star, and, if you like,



FIG. 71.—SEWING ON LINEN BUTTONS.



FIG. 72.—SEWING ON WEBBED BUTTONS.

encircle them by a row of stitching, as in Fig. 72. This done, bring the needle out between the stuff and the button and twist the cotton six or seven times round it, then push the needle through to the wrong side and fasten off.

g. 68).—Sew these
g down the ends
stitching crossing

BINDING SLITS (Figs. 73, 74, 75, 76). — Nothing is more apt to tear than a slit, whether it be hemmed or merely bound. To prevent this, make a semi-circle of button-hole stitches at the bottom of the slit, and above that, to connect the two sides, a bridge of several threads, covered with button-hole stitching.

In Fig. 73 we show a hemmed slit, and in Figs. 74 and 75 are two slits

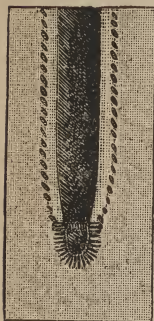


FIG. 73.—BINDING SLITS WITH HEM.

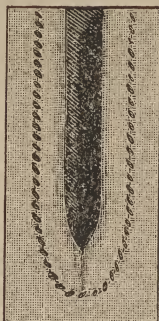


FIG. 74.—BINDING SLITS WITH PIECE ON CROSS.

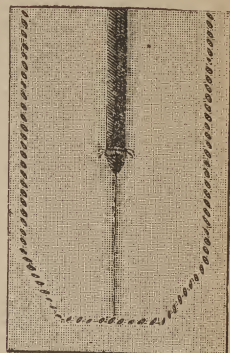


FIG. 75.—BINDING SLITS WITH BROAD BAND.

backed, the one with a narrow, the other with a broad, piece of the material, cut on the cross.

In under-linen it often so happens that two selvages meet at the slit, which renders binding unnecessary; in that case take a small square of stuff, turn in the raw edges, top-sew it into the slit on two sides, turn in the other two, fold over on the bias, and hem them down over the top-sewing, as shown in Fig. 76. Such little squares of material, inserted into a slit or seam to prevent its tearing, are called gussets.



FIG. 76.—STRENGTHENING SLITS WITH GUSSET.

SEWING ON PIPING (Fig. 77). — Piping is a border, consisting of a cord or bobbin, folded into a strip of material cut on the cross, and affixed to the edge of an article to give it more strength and finish. It is a good substitute for a hem or binding on a bias edge, which, by means of the cord, can be held in and prevented from stretching. Cut

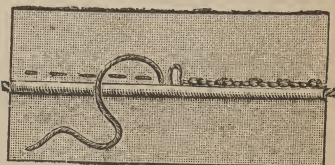


FIG. 77.—SEWING ON PIPING.

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your strips diagonally across the web of the stuff, and very even; run them together, lay the cord or bobbin along in the strip on the wrong side, one-eighth of an inch from the edge, fold the edge over and tack the cord lightly in. Then lay it on the raw edge of the article, with the cord towards you, and with all the raw edges turned away from you. Back stitch the piping to the edge, keeping close to the cord. Then turn the article round, fold in the raw outside edge over the others, and hem it down like an ordinary hem.

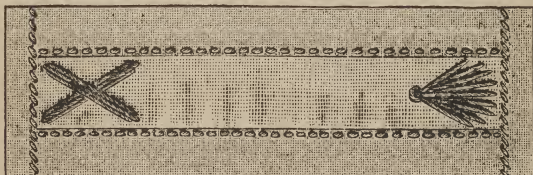


FIG. 78.—FIXING WHALEBONES.

FIXING WHALEBONES (Fig. 78).—Before slipping the whalebone into its case or fold of stuff, pierce holes in it, top and bottom, with a red-hot stiletto. Through these holes make your stitches, diverging like rays or crossing each other, as shown in Fig. 78.

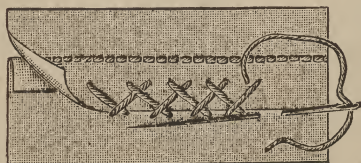
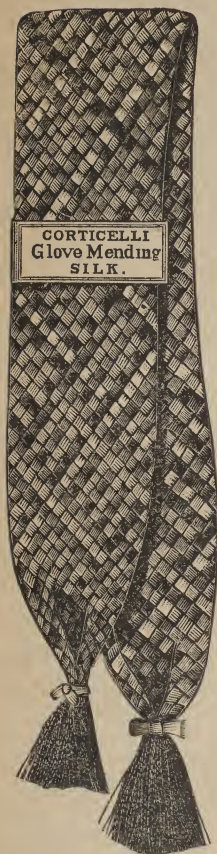


FIG. 79.—HERRING-BONING.

HERRING-BONING (Fig. 79).—This stitch is chiefly used for seams in flannel and for overcasting dress seams, and takes the place of hemming for fastening down the raw edges of a seam that has been run or stitched, without turning them in. Use Corticelli Button-hole Twist (Fig. F) for this work. Herring-boning is done from left to right, and forms two rows of stitches. Insert the needle from right to left, and make a stitch first above and then below the edge, the threads crossing each other diagonally, as shown in Fig. 79.

Corticelli Roll Braid.



In making a lady's costume, a good Worsted Braid for the bottom of the skirt is second only in importance to good Sewing Silk and Button-hole Twist, hence every one who knows the guarantee which the brand **CORTICELLI** gives will be glad to find in the principal stores not only the Silk and Twist, but neat and attractive rolls of Corticelli Worsted Braid to match all the seasonable shades of dress goods.

These braids contain only the best wool, and are made of 61 threads of standard size, in the braiding and coloring of which the same care is taken which has given the brand *Corticelli* an enviable reputation wherever found.



CORTICELLI GLOVE-MENDING SILK.

A silk thread of fine size and peculiar twist is required for repairing gloves neatly by hand. Such a thread in a variety of seasonable colors in a convenient form for immediate use is shown in this engraving. Each braid contains about 300 yards of silk divided into 25 glove shades. A needleful of any one of these colors can quickly be drawn out without disturbing the remaining threads.

These braids can now be found for sale in all the leading notion and dry-goods stores.

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NOTE.—This article on lace has been translated from the German, while the illustrations have been specially engraved for this English version. The publishers desire to say to their readers that they do not make or deal in the braid, cotton thread or other material used in Irish Lace, and publish this statement here to avoid having the question asked by correspondents. They respectfully refer all inquirers to the dealers in fancy goods. While they do not think American women will be disposed to go extensively into this kind of work, they know that the beautiful *lace stitches* which are so fully shown here will furnish patterns for filling blank spaces in silk embroidery, and for this reason, if for no other, will prove of great interest to workers in silk.

Irish lace, also known under the name of Renaissance lace, from its having been first made in the sixteenth century, is an imitation of the earliest pillow laces; it ought, properly speaking, to be called French lace, having been invented in France and thence introduced into England and Ireland.

It is composed of braid or tape formed into figures, joined together by needle-made, corded or button-hole bars and fillings of different kinds, or by bars alone.

The lace stitches and bars are almost the same as those used in fine Venetian point, but they are executed in a coarser material, so that this section of our work may be considered as a preparation for other kinds of lace.

MATERIALS (Fig. 80).—The braids used for making Irish lace are a specialty manufactured for this work; they are usually sold in white or unbleached, in varying widths and weights, from narrow to wide and from coarse to fine in texture; with and without holes; with open edge and with picots, with large medallions and with small.

Fig. 80 represents the kinds most commonly used, in their original size, together with a specimen picot, or purl, as it is called, for the outside edge, also to be had ready made for those who do not care for the trouble of making it themselves. For the stitches and bars by which the braids are joined together a smooth, even thread is used.

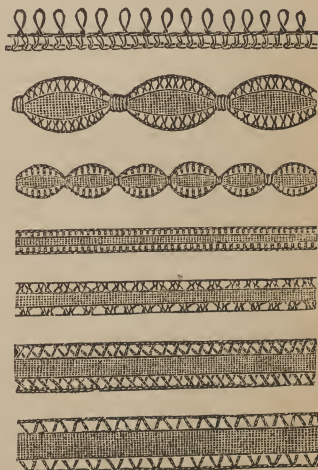


FIG. 80. — PATTERNS OF TAPE AND BRAID USED FOR IRISH LACE.

TRANSFERRING DESIGNS FOR IRISH LACE.—The best way is to trace them on oiled tracing linen with a watery ink, free from greasy matter. This tracing linen, which is of English make, is white, glazed on one side only; the unglazed surface should be turned uppermost, as it takes the ink better. As this tracing linen is quite transparent, the pattern can be transferred to it at once, without recourse to any other process.

It will be found less trying for the eyes to lay a piece of transparent colored paper or stuff under the pattern while you are copying it. The Irish lace designs are almost all drawn with double lines, between which the braid is tacked on with small back-stitches. We may mention at once that it is advisable to make the stitches longer on the right side than on the other, or at any rate to make them of the same length.

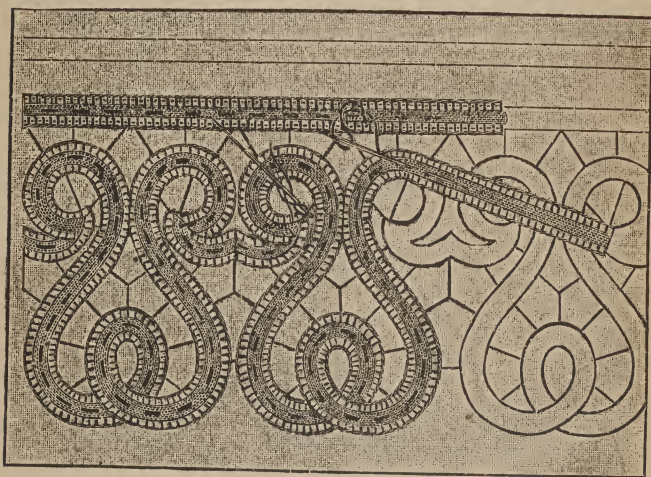


FIG. 81.—TACKING DOWN AND DRAWING IN THE BRAIDS.

TACKING DOWN AND GATHERING IN THE BRAIDS (Fig. 81).—Where the lines of the pattern describe a curve or a circle, the outside edge of the braid, as shown in Fig. 81, must be sewn down firmly, so as to form little folds of gathers on the inside edge, which are first tacked down and then gathered in with small overcasting stitches in fine thread, so as to fit exactly to the pattern.

The stitches made for the bars and the fillings must never be drawn so tightly as to drag out the edges of the braids and thus spoil the outlines of the pattern; nor should the stitches be caught into the tracing cloth, but only rest upon it.

When the embroidery is finished, turn the work the wrong side up, cut every second or third tacking stitch and pull the threads carefully out from

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FIG. 82.—DOUBLE TWISTED BAR.

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the wrong side, when the lace will separate itself from the backing without difficulty; it has then to be dampened and ironed, also on the wrong side.

It is of no consequence which are made first, the bars or the fillings; we, however, incline to the former, more especially in the case of button-hole bars, as they are easier to do than the fillings, and, once done, there is less risk of puckering or drawing the edges together in making the fillings.

THE STITCHES.—We shall now proceed to describe a series of bars and stitches, which, if carefully studied, will serve as a preparation for making finer kinds of laces.

Without pretending to have exhausted the infinite variety of lace stitches that exists, we hope to have brought before our readers' notice a sufficiently numerous selection to satisfy all tastes and capacities.

With regard to the names, the same stitches are known by so many different ones, that, excepting in the case of those universally accepted, we have disregarded them altogether, and merely numbered the stitches in their order.

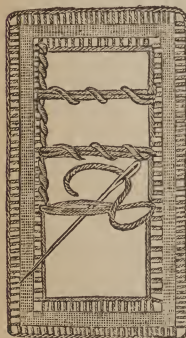


FIG. 83.—DOUBLE TWISTED BAR.

PLAIN TWISTED BAR (Fig. 82).—Secure the thread to the braid and throw it across from one braid edge to the other, put the needle in downwards from above, and overcast the first thread so as to form the two into a cord. If you do not make enough overcasting stitches to

tighten the two threads the bars will be loose and untidy, and spoil the general appearance of the work.

DOUBLE TWISTED BAR (Fig. 83).—Throw three foundation threads across the space to be filled, and overcast them loosely so that they remain visible between the stitches.

PLAIN BUTTON-HOLE BAR (Fig. 84).—Throw three threads across and cover them with button-hole stitches, made from right to left. In making this and the subsequent bars we recommend turning the needle round and holding it as it were the reverse way, so that the eye, not the point, passes first under the threads; strange as it may seem, it is easier in this manner to avoid splitting the threads. The working thread should always issue from the edge of the braid, one or two threads before the foundation threads of the bar, to prevent the bars being of unequal width or getting twisted at the beginning.

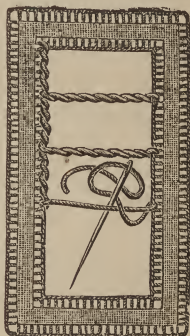


FIG. 82.—PLAIN TWISTED BAR.

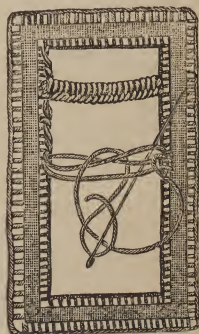


FIG. 84.—PLAIN BUTTON-HOLE BAR.

BUTTON-HOLE BAR WITH PINNED PICOTS (Figs. 85 and 86).—After covering half or a third of the bar with button-hole stitches, pass the thread, without making a loop, under the foundation threads and fasten the loop

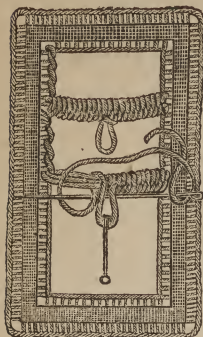


FIG. 85.—BUTTON-HOLE BAR WITH PINNED PICOTS.

with a pin (Fig. 85), then slip the needle horizontally from right to left under the three threads, and tighten the knot close to the last button-hole stitch.

Fig. 86 shows a picot made in the same manner, but with several button-hole stitches inserted between the loop and the button-hole bar.

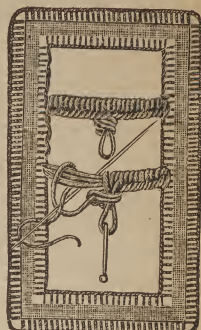


FIG. 86.—BUTTON-HOLE BAR WITH PINNED PICOTS.

BAR WITH LACE PICOT (Fig. 87).—Here the picot is made by bringing the thread out through the loop, and beginning the

button-hole stitches, four or five in number, according to the size of the thread, quite close to the pin, so that they entirely cover the loop. The pin must be stuck in the width of four stitches distant from the bar, and the foundation threads should be completely hidden under the bar.

BAR WITH PICOT MADE IN BULLION STITCH (Fig. 88).—Put the needle

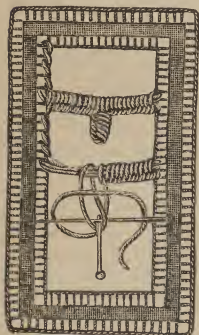


FIG. 87.—BAR WITH LACE PICOT.

half way into the last button-hole stitch, twist the thread ten or twelve times round it from left to right, draw it through and tighten the thread, so that the spiral on the thread forms a semicircle, then continue the bar.

BAR WITH BUTTON-HOLE PICOT (Fig. 89).—Cover rather more than half the bar with button-hole stitches, carry the thread three times to the sixth stitch and back, then button-hole these threads that

are attached to the bar in the same way as the bar itself, and finish the bar in the usual way. These button-hole picots are generally used for edging lace; they may in their turn be adorned with small pinned picots to produce a richer effect.

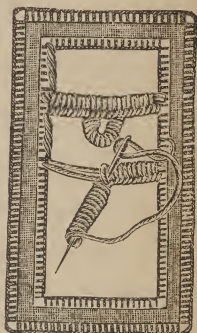


FIG. 88.—BAR WITH PICOT MADE IN BULLION STITCH.

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FIG. 89.—BAR WITH BUTTON-HOLE PICOTS.

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FIG. 91.—

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BAR WITH TWO ROWS OF KNOTS (Fig. 90).—Over two foundation threads make double knots, far enough apart to leave room for the knots of the next row between.

These double knots consist, in the first place, of one plain button-hole stitch and then one reversed, that is, made by bringing the needle out in front of the thread and passing it under the loop, the result being that the thread will lay behind the thread and not before it, as in an ordinary button-hole stitch.

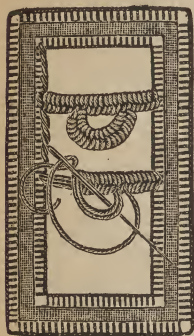


FIG. 89.—BAR WITH BUTTON-HOLE PICOT.

BRANCHED BARS (Fig. 91).—Where you have a larger surface to cover with bars you are generally

obliged to make them with branches. For this purpose you prepare the threads as for an ordinary bar, and cover them half way with button-hole

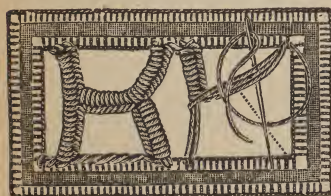


FIG. 91.—BRANCHED BARS.

stitches; then you carry on the foundation thread to the next bar, button-hole it half way, lay the next foundation thread, and finally button hole all the half-covered bars till you reach the dotted line, from whence you lay the last foundation threads. The last bar is worked over two or four threads, so that the working thread can be taken back to the edge of the braid by means of the last button-hole stitches.

PLAIN RUSSIAN STITCH (Fig. 92).—Stitches of all kinds can be used, as well as bars, for joining braids together that run parallel to each other, and for filling up the spaces between. Some of these stitches, which serve as an insertion, are very elementary, while others require great skill and patience to execute.

The simplest of all is the Russian stitch, which bears a great resemblance to the crossed stitch shown in Fig. 79. You pass the needle from left to right under the edge of the braid, then again from right to left under the opposite edge, taking care always to leave the thread in front of the needle.



FIG. 90.—BAR WITH TWO ROWS OF KNOTS.



FIG. 92.—PLAIN RUSSIAN STITCH.

TWISTED RUSSIAN STITCH (Fig. 93).—Instead of passing the needle

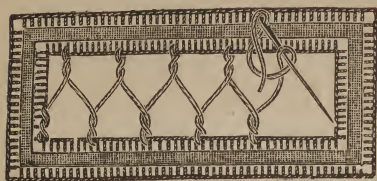


FIG. 93.—TWISTED RUSSIAN STITCH.

behind the thread, pass it before it and round it, so that the needle always comes out again beneath the thread, which will then be twice twisted.

COLUMN STITCH (Fig. 94).—At the bottom the stitch is made like the plain Russian stitch, and at the top like the one in Fig. 93, with the difference that

the second thread is passed three times round the first.

INSERTION OF SINGLE BUTTON-HOLE STITCHES (Fig. 95).—Make very

loose button-hole stitches along both edges of the braid, all the same size and the same distance apart, and vertically opposite to each other. When these two rows are finished, pick up each loop with Russian stitch, either single (Fig. 92) or twisted (Fig. 93). Fig. 96 shows the double Russian stitch made in each loop; it may be trebled or quadrupled, according to



FIG. 94.—COLUMN STITCH.

whether you wish your insertion to be very transparent or not.

INSERTION WITH BEAD STITCHES (Fig. 97).—Join the opposite rows of loops together by four stitches. The threads of these stitches must lay quite flat, side by side, and not one on top of the other. After the fourth stitch you wind the

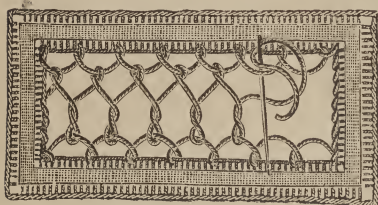


FIG. 95.—INSERTION OF SINGLE BUTTON-HOLE STITCHES.

thread round the bottom loop and then carry it on to the next, whence you repeat the four stitches as above.

CLUSTER INSERTION (Fig. 98).—Over the middle of two finished plain bars and one half-finished one, a short distance apart, you make five button-hole stitches and overcast the remainder of the third bar. The first bar of the next cluster must be set quite close to the last.

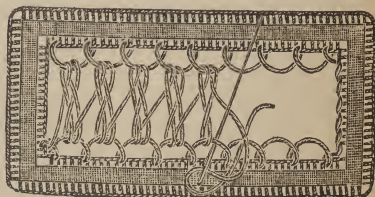


FIG. 96.—INSERTION OF PLAIN BUTTON-HOLE STITCHES.

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INSERTION WITH BRANCHES (Figs. 99 and 100).—Throw the thread across the middle of the space between two edges of braid, and lengthwise, from one end to the other, pass the needle horizontally under four or five threads of the braid, across the insertion; then carry it in a similar manner first to the left and then to the right, take up the same number of threads of the braid and connect the three loops together by a knot, as is clearly shown in Fig. 99.

Fig. 100 represents a similar beginning and a similar interlacing of the threads, but ornamented



FIG. 97.—INSERTION WITH BEAD STITCHES.

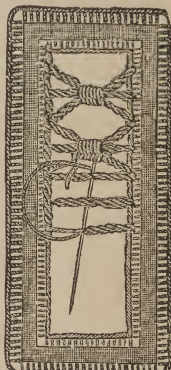


FIG. 98.—CLUSTER INSERTION.

this time with a wheel, added after the knot has been made over the loops.

INSERTION WITH LEAVES IN DARNING STITCH (Fig. 101).—Fasten on

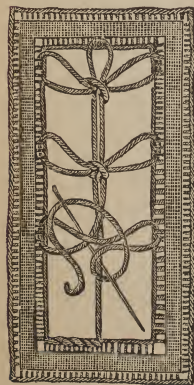


FIG. 99.—INSERTION WITH PLAIN BRANCHES.

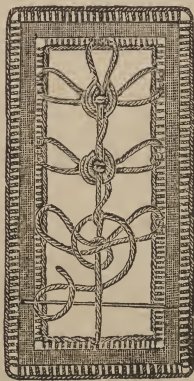


FIG. 100.—INSERTION WITH BRANCHES AND WHEELS.

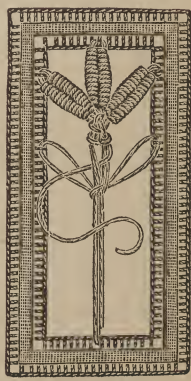


FIG. 101.—INSERTION WITH LEAVES WORKED IN DARNING STITCH.

the thread where, according to the illustration, the first leaf in the insertion ought to come, carry it across to the opposite side, draw it through the edge

of the braid and bring it back to the point whence it started; lay threads across to both sides, as in Figs. 99 and 100, unite them by a knot, such as



FIG. 102.—INSERTION WITH SMALL WHEELS.

INSERTION WITH SMALL WHEELS (Fig. 102).—Here you have to make two rows of Russian stitches opposite each other and carry the thread to the point of intersection, then you make a wheel over five threads and pass the needle under the completed wheel to reach the next point of intersection. Half wheels may also be added at the edge of the braid.

INSERTION WITH BIG WHEELS (Fig. 103).—Carry the thread horizontally across the middle of the space intended for the insertion to the opposite side, and then

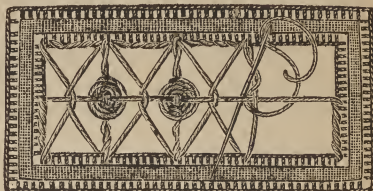


FIG. 103.—INSERTION WITH LARGE WHEELS.

conduct it by means of over-casting stitches into the corner; thence make a loose loop over to the opposite corner, pass the needle under six or eight threads of the braid edge, slip it under the horizontal thread first laid and behind the loop, and finish the stitch on the other side in the edge of the braid.

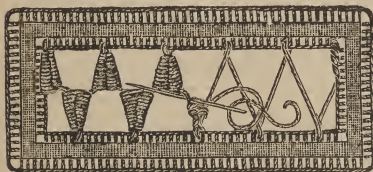


FIG. 104.—INSERTION WITH CONES.

Throw the thread again across the empty space and over the first thread, bringing your needle back to the middle, make a big wheel over four threads, passing each time under the same threads, then overcast the single thread, come back to the edge of the braid and make the second loop, bringing out the thread at the same place where the other stitches came out.



FIG. 105.—INSERTION WITH CONES.

INSERTION WITH CONES (Figs. 104 and 105).—Over plain but very dis-



FIG. 107.—INSERTION WITH HALF BARS.

should never be made. PLAIN NET STITCHES. Insertion-hole stitches. Stitches of each sub-

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tended Russian stitch make darning stitches backwards and forwards, beginning at the point and reaching to the middle, so as to form small cone-shaped figures.

To reach the point of the next cone you overcast the thread of the Russian stitch several times.

You may also, as in Fig. 105, double the Russian stitch and make the darning stitches in such a manner that the points of the cones touch each other and their bases meet the edge of the braid. The same thing, worked the reverse way, that is, with the points turned outwards to the edge, produces a not less pretty effect.

INSERTION WITH EMBROIDERED SQUARES (Fig. 106).—

After making rows of loose button-hole stitches along the braid edges, as in Figs. 95, 96 and 97, run a thread through the button-hole stitches; this thread serves as the foundation to the Russian stitches by which the two edges are joined together. The empty square space left between the Russian stitches is then filled up with button-hole stitches.

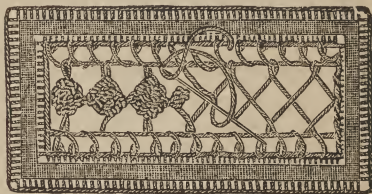


FIG. 106.—INSERTION WITH EMBROIDERED SQUARES.

INSERTION WITH HALF BARS (Fig. 107).—

Fasten on the thread in one of the corners of the braid, and conduct it by means of overcasting stitches to the middle of the insertion; draw it through the edge of the braid on the right, and make button-hole stitches over it to the middle of the space to be filled; then carry the thread to the left, draw it through the left edge, a little higher up than on the other side, and make the same number of stitches over it as over the first. You can vary this insertion with very good result by making more stitches on one side than on the other, but it should never be more than ten or twelve stitches wide.



FIG. 107.—INSERTION WITH HALF BARS.

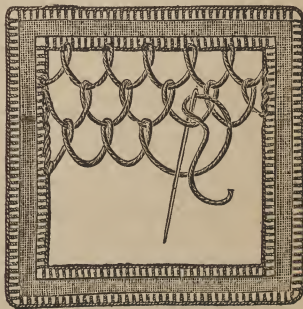


FIG. 108.—PLAIN NET STITCH.

PLAIN NET STITCH, — FIRST LACE STITCH (Fig. 108).— Make rows of button-hole stitches to and fro, loose enough to form loops, into which the stitches of each subsequent row are set. You must be careful to make the

same number of stitches in all the spaces that are of the same size, and also,

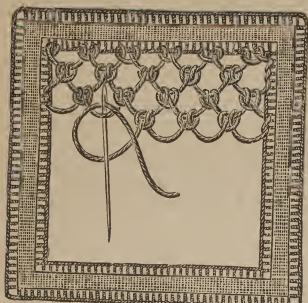


FIG. 109.—DOUBLE NET STITCH.

must make two button-hole stitches the loop a little less than is usually done in net stitch.

THIRD LACE STITCH (Fig. 110).—Here you make three button-hole stitches close together, joined to the next three by a loop of thread just long enough to hold the three button-hole stitches of the subsequent row.

FOURTH LACE STITCH (Fig. 111).—Working from the left to the right, make two button-hole stitches rather near together, and leave twice as long a loop between them and the next two stitches as between the first two.

In the next row, which is worked from right to left, make one stitch in the loop between the two stitches that are close together, and three or four in the long loop.

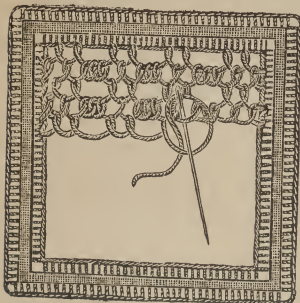


FIG. 111.—FOURTH LACE STITCH.

when you begin a row with a whole stitch, to begin the return row with a half stitch, and so on in regular rotation.

The number of stitches should vary with the width of the pattern, and the decreasing or increasing should always be done at the edge.

The loops must be as many threads of the braid edge long as they are wide.

DOUBLE NET STITCH, — SECOND LACE STITCH (Fig. 109).—You leave the same distance between the stitches here as in the preceding figure, but in each of the loops of the first row you close together. It is as well to round

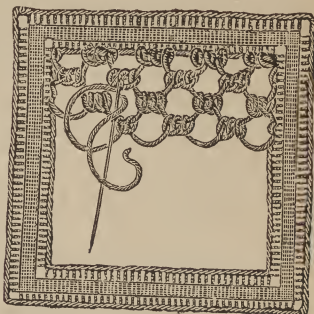


FIG. 110.—THIRD LACE STITCH.

FIFTH LACE STITCH (Fig. 112).—As in Fig. 111, you begin this stitch from left to right, but make three stitches very close together, with an intermediate loop as long as the three stitches in one.

In the second row you make one button-hole stitch in each of the loops between the three stitches, and six or eight in the long intermediate loop.

SIXTH LACE STITCH (Fig. 113).—Over wide loops, made from left to

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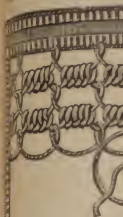


FIG. 112.—FIFTH

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FIG. 114.—SEVENTH

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right in the first row, make in the second enough button-hole stitches to entirely cover the thread.

In the third row of stitches put the needle into the small loop between two sets of button-hole stitches, so that the close stitches shall form vertical lines across the surface they cover.

This stitch admits of every sort of modification, such as, for instance, mak-

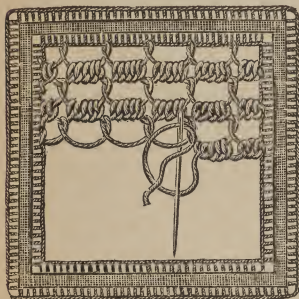


FIG. 112.—FIFTH LACE STITCH.

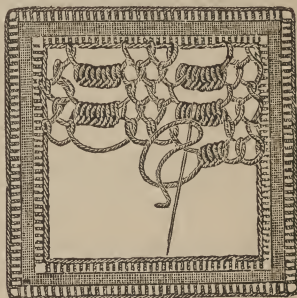


FIG. 113.—SIXTH LACE STITCH.

ing the third row of stitches on the button-hole stitches, in the middle of the ones on the small loop; or making one row of close stitches first, and then three open rows. In the former case you should always make an uneven number of button-hole stitches, so that you have the same number on both sides of the needle, which you must put in between the two threads that form the middle button-hole stitch.

SEVENTH LACE STITCH (Fig. 114).—Begin working from right to left, by making one row of pairs of button-hole stitches, a very short distance apart;

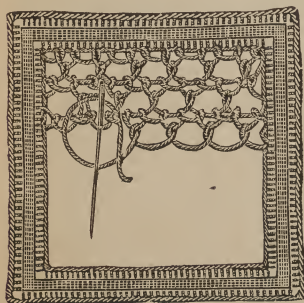


FIG. 114.—SEVENTH LACE STITCH.

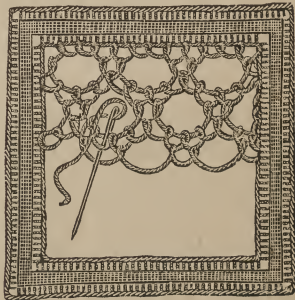


FIG. 115.—EIGHTH LACE STITCH.

in the second row you make one button-hole stitch between each of these pairs, and in the third row two button-hole stitches in every long loop. Here the stitches must not be crowded together, but have a small gap left between them.

EIGHTH LACE STITCH (Fig. 115).—This stitch is generally known as the

"pea stitch" on account of the holes occasioned by the different distribution of the stitches. The first row consists of stitches set rather closely together, and all the same distance apart. In the second row you make one button-hole stitch in the last stitch of the first row, then, missing two loops and three button-hole stitches, you make two stitches in the next loops, and so on. In the third row you make three stitches in the big loop, and one in the loop between the stitches of the second row.

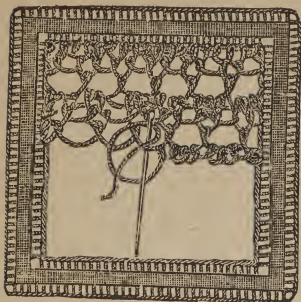


FIG. 116.—NINTH LACE STITCH.

Fig. 116 requires three rows; in the second you miss two stitches and make two in the next loops; in the third only one stitch is introduced between the two loops of the lower row.

Fig. 117 requires five rows. The stitches of the first must be set as closely together as possible; in the second row you make four stitches and miss two of the first row, in the third row you make three stitches, in the fourth two, and in the fifth one only. The long loops of the last row must not be too slack, so that the first stitches of the next scallop may quite cover them.

ELEVENTH LACE STITCH (Fig. 118).

—This stitch is not really more difficult to work than those we have been describing, but requires rather more attention to learn.

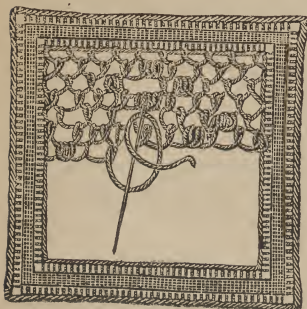


FIG. 118.—ELEVENTH LACE STITCH.

NINTH AND TENTH LACE STITCH (Figs. 116 and 117).—Both the small and the big pointed groups of stitches begin with a row of close button-hole stitches.



FIG. 117.—TENTH LACE STITCH.

The first row consists of plain net stitches; in the second you have three button-hole stitches in the middle net stitch; in the third, three button-hole stitches in the whole loops on either side of the three button-hole stitches of the second row, and one stitch in the half loops that precede and immediately follow them; the fourth row is similar to the second. In the fifth row the close stitches are changed. The three button-hole stitches are made in the third whole loop, before and after those of the fourth row, so that between two groups

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of three stitches you have six single button-hole stitches and seven loops.

TWELFTH LACE STITCH (Fig. 119).—Fasten on your thread, take it by over-casting stitches over the braid edge, one-fourth inch from the corner, and make three button-hole stitches downwards, quite close together. The next loops, over four or six threads of the braid, must be left long enough to be on a level with the first stitch reaching downwards from the edge.

In the second row you cover the long loops with three button-hole stitches, and draw the intervening thread quite tight.

The third row is like the first, with the difference that you put the needle in between the two threads of the button-

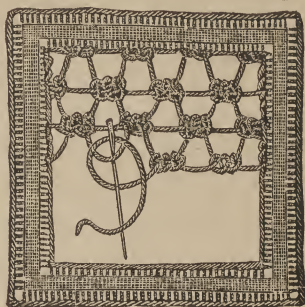


FIG. 119.—TWELFTH LACE STITCH.

hole stitch, instead of through the loops.

THIRTEENTH LACE STITCH (Fig. 120).—The stitch here represented, as well as the two next ones, is looped from left to right and then again from right to left.

As it is more unusual to make the loops from left to right than the reverse way, the proper position of the needle and the course of the thread are shown in the illustrations.



FIG. 120.—THIRTEENTH LACE STITCH.

Fig. 120 requires, in the first place, two button-hole stitches very close together in the edge of the braid, then a third stitch covering the first two stitches and set quite close to them; the connecting thread between these stitches must be tightly stretched, so as to lay almost vertically, that the stitches may form straight lines.

FOURTEENTH LACE STITCH (Fig. 121).—This begins, likewise, with two button-hole stitches, above which you make two button-hole stitches instead of one, as in Fig. 120, producing an open ground with vertical bars.

FIFTEENTH LACE STITCH (Fig. 122).—This resembles the two foregoing stitches, and consists of three button-hole stitches, made over the edge of the braid or the intermediate bars, and joined together afterwards under one transverse stitch.

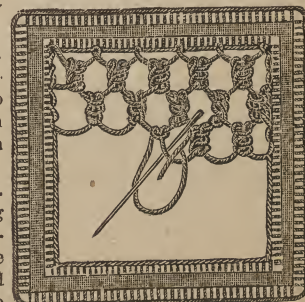


FIG. 121.—FOURTEENTH LACE STITCH.

SIXTEENTH LACE STITCH (Fig. 123).—You begin this by a row of net stitches worked from right to left, or, as the engraving shows, by a row of stitches called "seed stitches."

The second row, worked from left to right, consists of short bars, set slanting and shaped like a seed, and made the same way as the picot in Fig. 87.

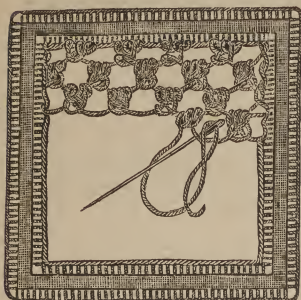


FIG. 122.—FIFTEENTH LACE STITCH.

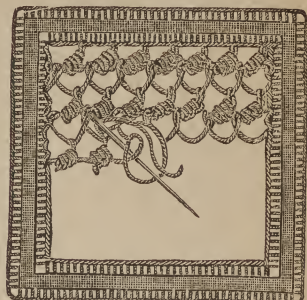


FIG. 123.—SIXTEENTH LACE STITCH.

The first stitch is carried through the loop of the row below, the second over both threads and far enough from the loop to leave room for three other stitches. The first of the four button-hole stitches of the next group must be set quite close to the last.

SEVENTEENTH LACE STITCH (Fig. 124).—Here we have the same pattern as the preceding one, without the row of net stitches; the engraving shows

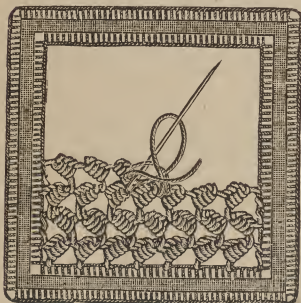


FIG. 124.—SEVENTEENTH LACE STITCH.

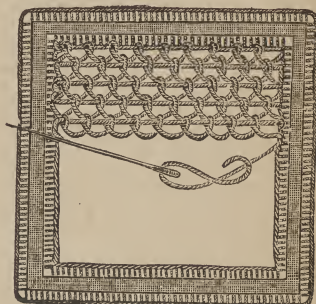


FIG. 125.—EIGHTEENTH LACE STITCH.

us at the same time the proper direction of the needle and thread for the row that is worked from right to left.

EIGHTEENTH LACE STITCH (Fig. 125).—This is the first of a series of

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lace stitches, often met with in old Venetian lace, and which can therefore with perfect right be called Venetian stitches.

Owing to the manner and order in which the rows of stitches are connected and placed above one another, they form less transparent grounds than those we have hitherto described. In these grounds you begin by making the row of loops, then you throw a thread across on the same level, and in coming back pass the needle through the row of loops under the thread stretched across, and under the stitch of the previous row.

NINETEENTH LACE STITCH (Fig. 126).—The close stitch here represented is more common in Venetian lace



FIG. 126.—NINETEENTH LACE STITCH.

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FIG. 127.—TWENTIETH LACE STITCH.

than the loose stitch given in Fig. 125.

TWENTIETH LACE STITCH (Fig. 127).—By missing some loops of the close ground in one row and replacing them by the same number in the next, small gaps are formed, and, by a regular and systematic missing and taking up of stitches, in this way, extremely pretty grounds can be produced.

TWENTY-FIRST LACE STITCH (Fig. 128).—These close lace stitches can be varied in many other ways by embroidering the needle-made grounds.

In Fig. 128 you have little tufts in darning stitch, and in a less twisted material than the close stitches of the ground worked upon the ground. The ground can also be ornamented with little rings of button-holing, stars or flowerets in bullion or some other fancy stitch.

TWENTY-SECOND LACE STITCH (Fig. 129).—For the above three stitches and the three that follow, the work has to be held so that the finished rows are turned to the worker and the needle points to the outside of the hand. In the first row, from left to right, take hold of the thread near the end that is in the braid, lay it from left to right under the point of the needle, and bring it back again to the right, over the



FIG. 128.—TWENTY-FIRST LACE STITCH.

TEENTH LACE
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thread for the

first of a series

same. While twisting the thread in this way round the needle with the right hand, you must hold the eye of the needle under the left thumb. When you have laid the thread round, draw the needle through the loops; the bars must stand straight and be of uniform length. Were they to slant or be at all uneven, we should consider the work badly done.

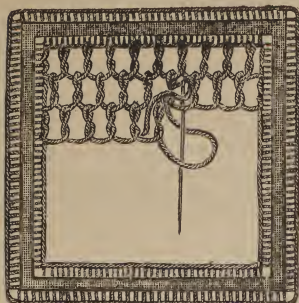


FIG. 129.—TWENTY-SECOND LACE STITCH.

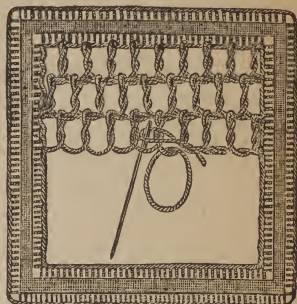


FIG. 130.—TWENTY-THIRD LACE STITCH.

In the row that is worked from left to right, the thread must be twisted round the needle, likewise from left to right.

TWENTY-THIRD LACE STITCH (Fig. 130).—This is begun with the same stitches as Fig. 129, worked from right to left. You then take up every loop that comes between the vertical bars with an overcasting stitch, drawing the thread quite out, and tightening it as much as is necessary after each

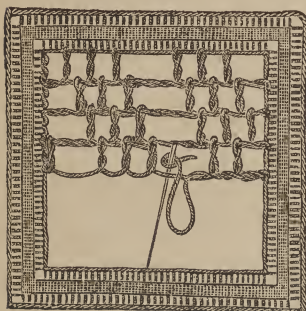


FIG. 131.—TWENTY-FOURTH LACE STITCH.



FIG. 132.—TWENTY-FIFTH LACE STITCH.

stitch. You cannot take several stitches on the needle at the same time and draw out the thread for them all at once, as this pulls the bars out of their place.

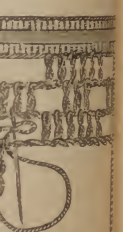
TWENTY-FOURTH LACE STITCH (Fig. 131).—This is often called Sorrento stitch.

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TWENTY-THIRD LACE STITCH.

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TWENTY-FIFTH LACE STITCH.

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Every group of three bars of stitches is separated from the next by a long loop, round which the thread is twisted in its backward course. In each of the succeeding rows you place the first bar between the first and second of the preceding row, and the third one in the long loop, so that the pattern advances, as it were, in steps.

TWENTY-FIFTH AND TWENTY-SIXTH LACE STITCHES (Figs. 132 and 133).—These two figures show how the relative position of the groups of bars may be varied. Both consist of the same stitches as those described in Fig. 129.

The thread that connects the groups should be tightly stretched, so that the rows may form straight horizontal lines.

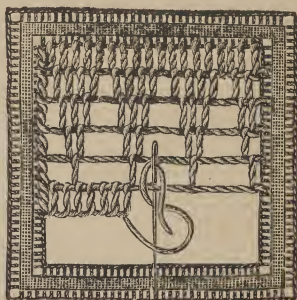


FIG. 133.—TWENTY-SIXTH LACE STITCH.

TWENTY-SEVENTH LACE STITCH (Fig. 134).—Begin by making two rows of net stitches (Fig. 108), then two of close ones (Fig. 126), and one row like those of Fig. 129.

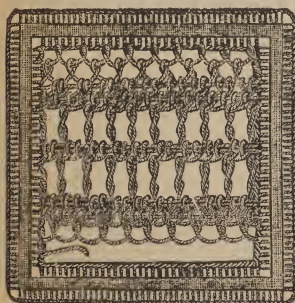


FIG. 134.—TWENTY-SEVENTH LACE STITCH.

If you want to lengthen the bars, twist the thread once or twice more round the needle. You can also make one row of bars surmounted by wheels, as shown in Fig. 148, then one more row of bars, and continue with close stitches.

the loops. In the second row you make three bars in the empty space, two over the three bars of the first row, and again three in the next empty space. The third row is like the first.

TWENTY-NINTH LACE STITCH (Fig. 136).—This stitch, known as Greek net stitch, can be used instead of button-hole bars for filling in large surfaces.

Make bars from left to right, a little distance apart, as in Fig. 129, leaving the loops between rather slack, so that when they have been twice overcast by the returning thread they may still be

TWENTY-EIGHTH LACE STITCH (Fig. 135).—Between every group of three bars, set close together, leave a space of corresponding width; then bring the thread back over the bars, as in Figs. 125, 126 and 127, without going through



FIG. 135.—TWENTY-EIGHTH LACE STITCH.

slightly rounded. In the next row you make the bar in the middle of the loop, and lift it up sufficiently with the needle for the threads to form a hexagon like a net mesh.

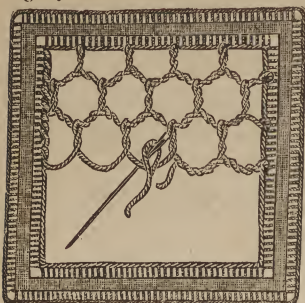


FIG. 136.—TWENTY-NINTH LACE STITCH.

in, as shown in the figure, round which to carry the thread.

THIRTY-FIRST LACE STITCH (Fig. 138).—At first sight this stitch looks very much like the preceding one, but it differs entirely from it in the way in which the threads are knotted.

You pass the needle under the loop and the laid thread, then stick in the pin at the right distance for making the long loop, bring the thread round behind the pin, make a loop round the point of the needle, as shown in the engraving, and pull up the knot.

THIRTY-SECOND LACE STITCH (Fig. 139).—To introduce a greater variety into lace stitches, netting can also be

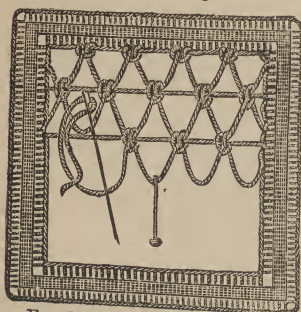


FIG. 138.—THIRTY-FIRST LACE STITCH.

THIRTIETH LACE STITCH (Fig. 137).—After a row of pairs of button-hole stitches set closely together, with long loops between, as long as the space between the pairs, throw the thread across in a line with the extremities of the loops, fasten it to the edge of the braid, and make pairs of button-hole stitches as in the first row above it.

The loops must be perfectly regular, to facilitate which guide lines may be traced across the pattern and pins stuck

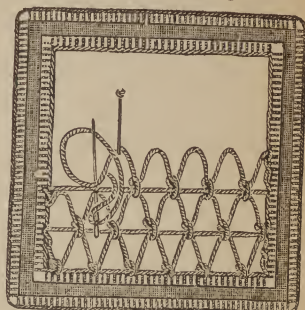


FIG. 137.—THIRTIETH LACE STITCH.

imitated with the needle. You begin with a loop in the corner of a square, and work in diagonal lines. The loops are secured by means of the same stitch shown in Fig. 138, and the regularity of the loops insured, as it is there, by making them round a pin, stuck in at the proper distance. The squares or meshes must be made with the greatest accuracy; that being the case, many other stitches can be worked upon them, and the smallest spaces can be filled with delicate embroidery.

THIRTY-THIRD LACE STITCH (Fig. 140).—This stitch is frequently met with

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in the oldest Irish lace, especially in the kind where the braids are joined together by fillings not bars. At first sight it looks merely like a close net stitch, the ground and filling all alike, so uniform is it in appearance; but on a closer observation it will be found to be quite a different stitch from any of those we have been describing.

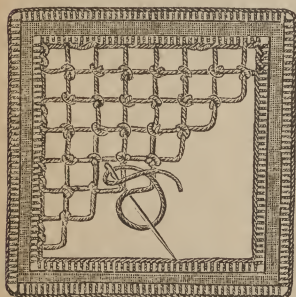


FIG. 139.—THIRTY-SECOND LACE STITCH.

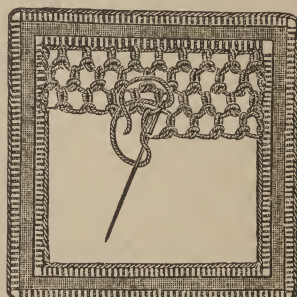


FIG. 140.—THIRTY-THIRD LACE STITCH.

The first stitch is made like a plain net stitch, the second consists of a knot that ties up the loop of the first stitch. Fillings of this kind must be worked as compactly as possible, so that hardly any spaces are visible between the individual rows.

THIRTY-FOURTH LACE STITCH (Fig. 141).—To fill in a surface with this stitch, known as the wheel or spider stitch, begin by laying double diagonal threads to and fro, at regular distances apart, so that they lay side by side

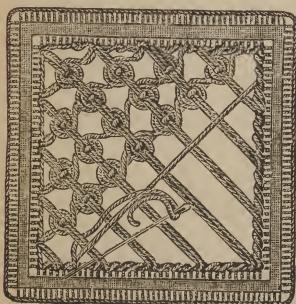


FIG. 141.—THIRTY-FOURTH LACE STITCH.

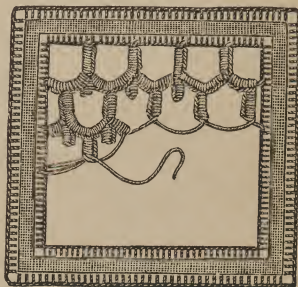


FIG. 142.—THIRTY-FIFTH LACE STITCH.

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and are not twisted. When the whole surface is covered with these double threads, throw a second similar series across them, the opposite way. The return thread, in making this second layer, must be conducted under the double

threads of the first layer and over the single thread just laid, and wound two or three times round them, thereby forming little wheels or spiders.

THIRTY-FIFTH LACE STITCH (Fig. 142).—Of all the different kinds of stitches here given, this, which terminates the series, is perhaps the one requiring the most patience. It was copied from a piece of very old and valu-

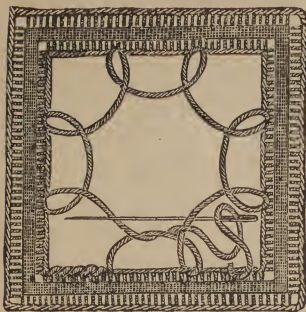


FIG. 143.—WHEEL COMPOSED OF BUTTON-HOLE BARS. MAKING AND TAKING UP THE LOOPS.

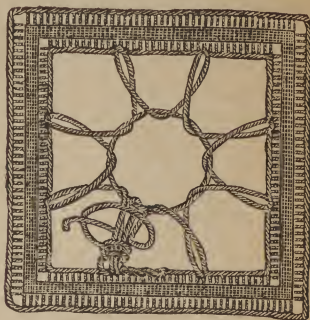


FIG. 144.—WHEEL COMPOSED OF BUTTON-HOLE BARS. THE BUTTON-HOLE BEGUN.

able Brabant lace, of which it formed the entire ground. Our figure of course represents it on a very magnified scale, the original being worked in the finest imaginable material, over a single foundation thread.

In the first row, after the three usual foundation threads are laid, you make the button-hole stitches, to the number of eight or ten, up to the point from which the next branch issues from the edge of the braid, that is,

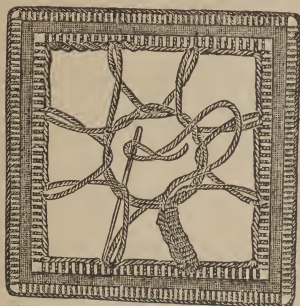


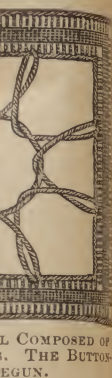
FIG. 145.—WHEEL COMPOSED OF BUTTON-HOLE BARS. PASSING FROM ONE BAR TO THE OTHER.



FIG. 146.—WHEEL COMPOSED OF BUTTON-HOLE BARS. BARS AND RING FINISHED.

upwards. Then you bring the needle down again and button-hole the second part of the bar, working from right to left.

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A picot, like the one described in Fig. 89, marks the point where the bars join. More picots of the same kind may be added at discretion.

WHEEL COMPOSED OF BUTTON-HOLE BARS (Figs. 143, 144, 145 and 146).—

As we have elsewhere given directions for making wheels, there is no need to enlarge on the kind of stitches to be used here, but we will explain the course of the thread in making wheels composed of button-hole bars in a square opening.

Fig. 143 shows how the first eight loops which form the foundation of the bars are made.

In Fig. 144 you will see that a thread has been passed through the loops, for the purpose of drawing them in and making a ring, in addition to which two threads added to the loop serve as padding for the button-hole stitches; the latter should always be begun on the braid side. Fig. 145 represents the bar begun in Fig. 144 completed, and the passage of the thread to the next bar; and Fig. 146 the ring button-holed after the completion of all the bars.

FILLING IN ROUND SPACES (Figs. 147, 148 and 149).—The stitches best adapted for filling in round spaces are those which can be drawn in and tightened to the required circumference, or those which admit of the number being reduced, regularly, in each round.



FIG. 148.—FILLING IN ROUND SPACES.
FIRST CIRCLE OF WHEELS BEGUN.

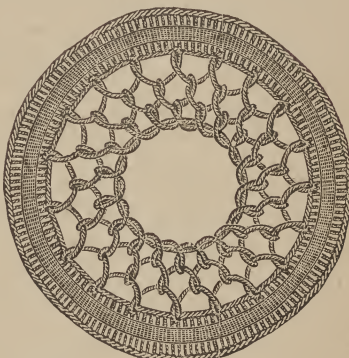


FIG. 147.—FILLING IN A ROUND SPACE
WITH NET STITCH.

In tacking braids on to circular patterns, the inside edges, as we pointed out at the beginning of this chapter, have to be drawn in with overcasting stitches in very fine thread.

Fig. 147 shows how to fill in a round space with net stitches. It will be observed that the loop which begins the row has the thread of the loop with which it terminates wound round it, which thread then passes on to the second series of stitches. In the same

manner you pass to the third row, after which you pick up all the loops and fasten off the thread by working back to the braid edge over all the rows of loops.

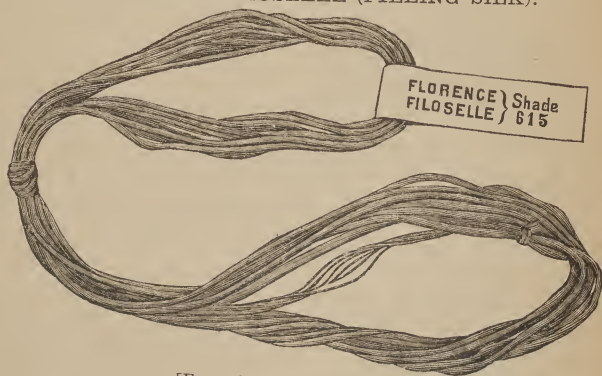
Fig. 148 shows how to finish a row of loops with wheels worked upon three threads only. In the first row you make a wheel over each bar; in the second you make a bar between every two wheels; in the third the wheels are only made over every second bar; a fourth row of bars which you pick



FIG. 149.—FILLING IN ROUND SPACES. THE TWO CIRCLES OF WHEELS FINISHED.

up with a thread completes the interior of the circle, then you work along the bars with overcasting stitches (Fig. 149), to carry the thread back to the edge of the braid, where you fasten it off.

FLORENCE FILOSELLE (FILLING SILK).



[Engraving one-half actual size.]

Manufactured for fine art needle-work from the best Italian silk, and dyed by the most approved methods known to ancient and modern science. This brand is noted for uniformity in the size of thread, and for the correct shading of colors. Every skein bears a ticket, with trademark FLORENCE, as shown in engraving. The color number is also placed on every ticket throughout the entire list of nearly 300 shades, which is a great convenience to dealers and consumers.

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AN EMBROIDERY SCRAP-BOOK.

BY AUNT LOUISA

A few selections in Italian stitch and in Cross-stitch embroidery will be useful for many purposes. Worked in Corticelli Wash Silk, on a suitable ground, the effect is pleasing.

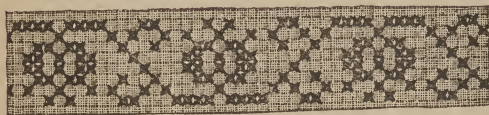


FIG. 150.—CROSS STITCH.



FIG. 151.—CROSS AND ITALIAN STITCHES.



FIG. 152.—CROSS AND ITALIAN STITCHES.

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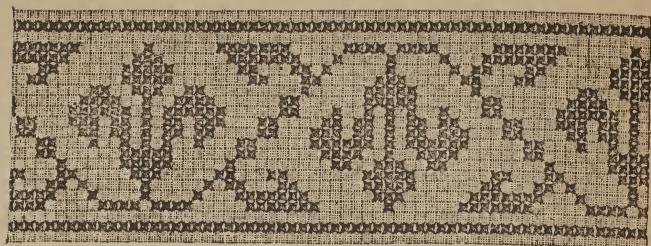


FIG. 153.—CROSS STITCH.

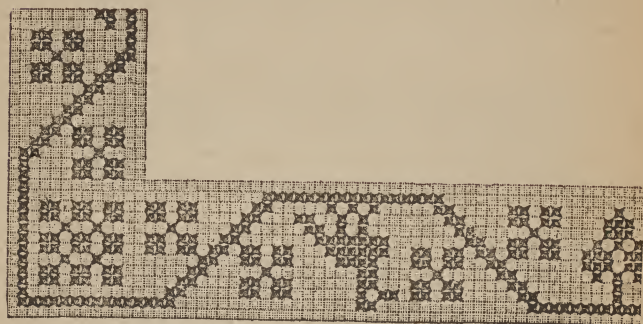


FIG. 154.—CROSS STITCH.

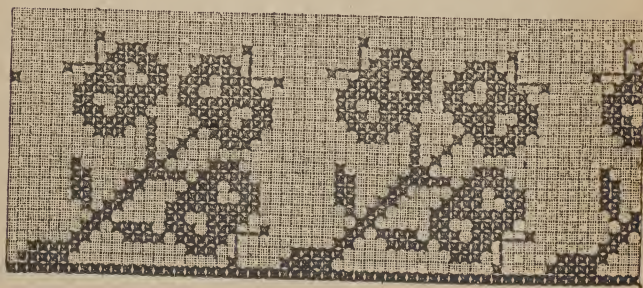


FIG. 155.—CROSS AND ITALIAN STITCHES.

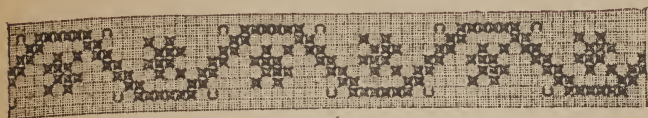


FIG. 156.—CROSS AND ITALIAN STITCHES.



FIG. 157.—CROSS AND ITALIAN STITCHES.

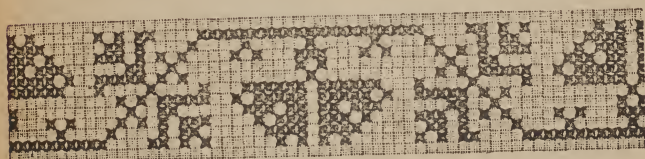


FIG. 158.—CROSS STITCH.

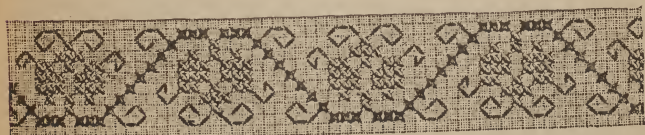


FIG. 159.—CROSS AND ITALIAN STITCHES.

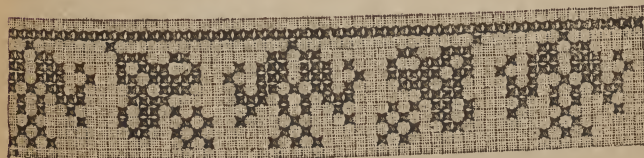


FIG. 160.—CROSS STITCH.

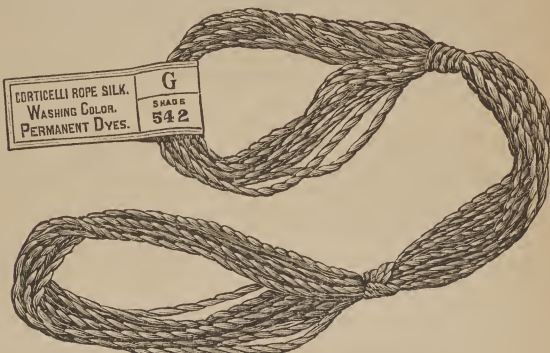
Corticelli Wash Silk.

UNFADING DYES.

Under this head dealers have the choice of five distinct varieties of silk thread, differing from each other as to size and twist. They are intended for various kinds of fancy work on materials heavy, medium and light, which require washing. The line of colors is very extensive, and they are warranted not to "run" or to injure in any way the most delicate fabric when washed in warm water and castile soap.

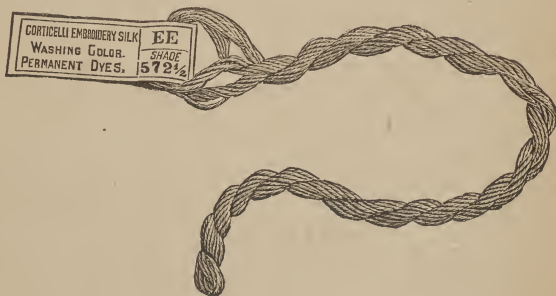
The five varieties are described and illustrated as follows:—

First.—(Size G.) (Fig. H.) This is a *very* coarse silk for bold designs, either in outline or solid embroidery, on heavy material, and where rapid execution is de-



Engraving one-half Actual Size. Fig. H.

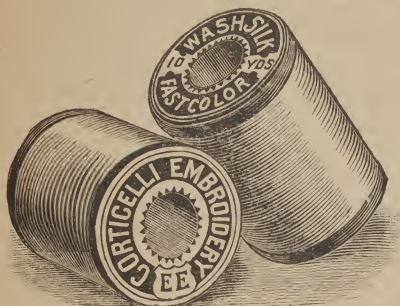
sired. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.



Engraving one-half Actual Size. Fig. J.

Silk.

Second.—(Size EE.) (Fig. J.) This is a moderately coarse silk for outline work and solid embroidery. It is put up in this twisted form when sold in skeins. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.



Engraving Full Size. Fig. K.

Third.—(Size EE.) (Fig. K.) Three important advantages are secured by the use of this silk: First, the spool prevents shop wear and soiling, and is more convenient; second, the brand has an established reputation of more than fifty years; third, the size is adapted to a great variety of art work. Buyers should observe the labels on both ends of the spool. Look for the brand Corticelli and the size EE on one end. On the other end the words "Wash Silk — Fast Color," should appear.



Engraving one-half Actual Size. Fig. L.

Fourth.—(Size No. 500.) (Fig. L.) This is a medium size of silk for ordinary outline work or etching. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.

Fifth.—(Floss.) (Fig. A.) Sold only on spools. This silk is of a fine size, slack twist and high lustre, and is sometimes called Filo-floss. It is adapted to a wide



Engraving Full Size. Fig. A.

range of art work, as it may be used singly for fine outlines on light material, or with thread doubled for heavier outlines or solid embroidery.

Corticelli Purse Twist.

FAST DYES.—WASHING COLORS.

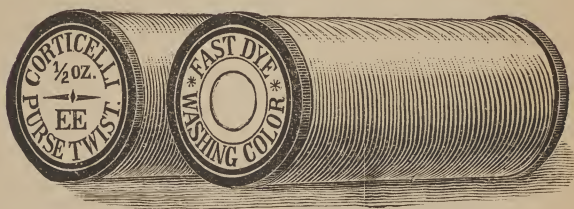


Fig. D.

The great popularity of this brand of Purse Twist is obtained by the excellence of its colors, the peculiarity of its twist, and the facility with which it may be wrought into those exquisite designs known to women of past generations almost as well as to those of the present time.

There are in existence to-day purses made nearly half a century ago of PURSE SILK, still preserving in a remarkable degree their original beauty. A silk purse well designed and executed from *Corticelli Purse Twist* makes an elegant and enduring token of friendship. This well-known brand may be obtained of any enterprising merchant.

CAUTION.

Purchasers should notice carefully the black spool with the name CORTICELLI on one end. The genuine is put up only in this way.

Corti



Silk sold
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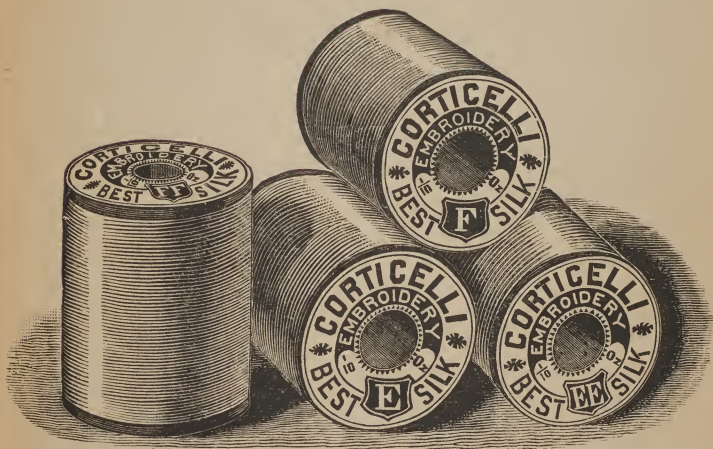
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Corticelli Embroidery Silk.

$\frac{1}{10}$ OUNCE SPOOLS.



Silk sold on this style of spool is used extensively for flannel embroidery, for which it is well adapted. It can be had of enterprising dealers in four sizes; viz., E, EE, F and FF, from finest to coarsest, in order named, as shown in engraving.

This size of spool can only be obtained in cream-white, blue-white and black.

For embroidery silk in fancy colors (size EE only), see smaller spools shown on page 87 and below.

Corticelli Embroidery Silk.

ON SPOOLS, 3 YARDS.

This style of spool embroidery silk is of recent adoption. The quality and size of the thread is the same as has been sold for many years in skeins, which can now be entirely dispensed with by dealers, with a great saving of time and trouble. Sold in size EE only.



CORTICELLI SEWING SILK.

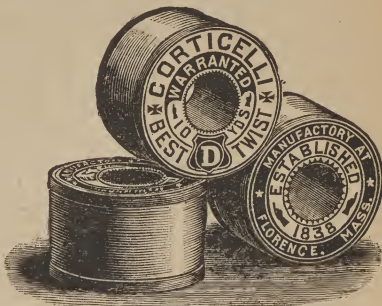


Every spool warranted unequalled for hand or machine sewing. Smooth, strong, full length. The engraving shows very accurately the style of spool. An examination of the label will also reveal the fact that this brand recently celebrated its

fiftieth anniversary. During all these years it has enjoyed the foremost position in the leading markets, taking at the great Competitive Industrial Exhibitions and World's Fairs a great number of first-class medals, including several of gold. Improvements in machinery have been adopted from time to time, so that the goods are to-day produced with the assistance of electrical appliances which indicate to the operator with lightning rapidity any break in the delicate filaments which form the completed thread. Black is sold in these sizes; viz., 000, 00, 0, A, B, C, D and E, from finest to coarsest, in order named. Colors are sold in size A only, that being the medium and best size.

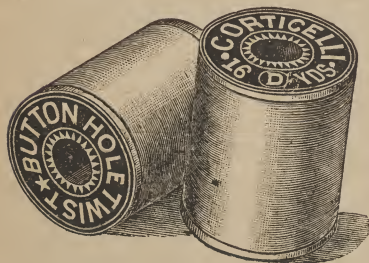
Corticelli Button-hole Twist.

This engraving represents the form in which we have sold Button-hole Twist extensively for many years. At the time of its adoption the fashions were such that only a single spool would be required for the ordinary garment. With changes in fashion this is now often insufficient, and dealers commonly sell two spools together for a dress. An engraving of a different form of spool and holding more twist may be seen below, with remarks on its convenience to dealers and consumers.



The style of spool shown in this engraving is of recent adoption. While the form shown above is still in great demand, this larger spool, with greater quantity

of twist, is rapidly gaining favor with merchants, owing to its convenience. In busy stores, where light is insufficient, and where the smaller spool is sold, customers are liable to receive two spools *unlike* in color, thus causing dissatisfaction and loss of time. As one of the larger spools is ample for any garment, this difficulty is avoided by the use of this style. Black is sold in these sizes; viz., C, D, E and F, from finest to coarsest, in order named, all sizes measuring 16 yards on each spool. Colors are sold in size D only, that being the medium and best size. Progressive dealers sell these goods.



NONOTUCK SILK CO., FLORENCE, MASS.

SILK.

Every spool of
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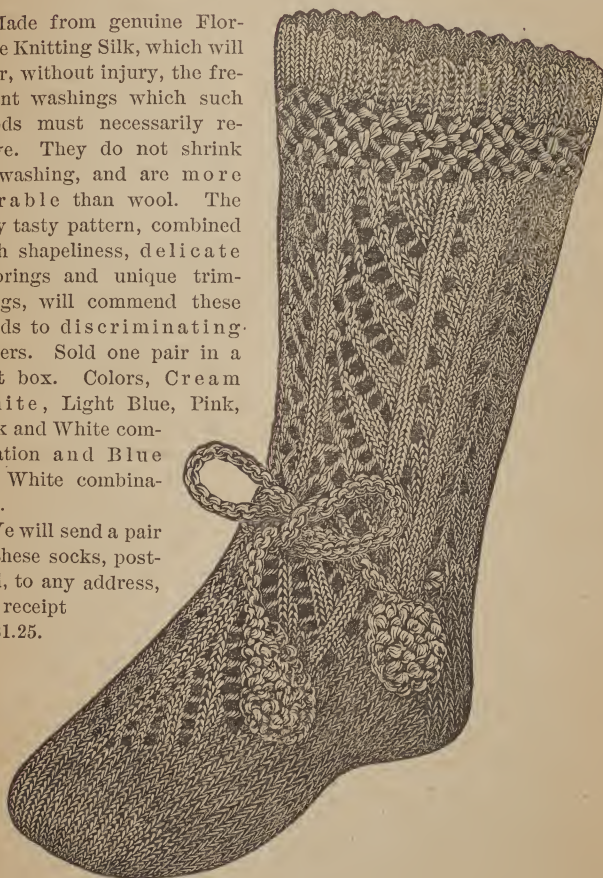
NCE, MASS

Florence Silk Socks,

FOR INFANTS.

Made from genuine Florence Knitting Silk, which will bear, without injury, the frequent washings which such goods must necessarily receive. They do not shrink in washing, and are more durable than wool. The very tasty pattern, combined with shapeliness, delicate colorings and unique trimmings, will commend these goods to discriminating buyers. Sold one pair in a neat box. Colors, Cream White, Light Blue, Pink, Pink and White combination and Blue and White combination.

We will send a pair of these socks, post-paid, to any address, on receipt of \$1.25.



[The engraving shows nearly the full size.]

NONOTUCK SILK CO.,

FLORENCE, MASS.

Florence Knitting Silk.

SOFT FINISH. FREE FROM POISONOUS DYES. STRICTLY PURE.

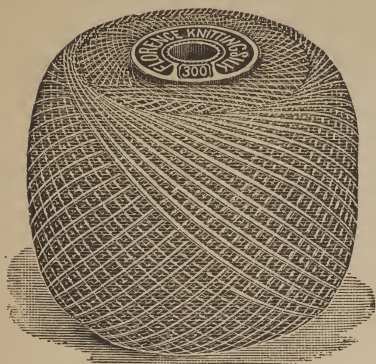


FIG. B.

Nos. 300 and 500, coarse and fine, respectively. Each ball of No. 300 contains one-half ounce of silk, measuring 150 yards. Each ball of No. 500 contains one-half ounce of silk, measuring 250 yards. In order that our customers may not be deceived, the style of ball in which it is sold is shown in our engraving. Observe that the brand FLORENCE is stamped on each spool; also the No. 300 on the coarser silk, and No. 500 on the finer.

Imitations in similar style are in the market, but under other names. Other imitations have a larger spool, to hide the short weight of silk.

This well known silk is suitable for knitting mittens, stockings and other articles of wearing apparel which require washing. Any fabric made from it, whether knitted, crocheted or woven, may be washed without the slightest injury to color or texture.

Special attention is paid to uniformity in size in all knitting silk of this brand. For this reason it is always carefully numbered for the guidance of the purchaser.

Black, white and colors are sold in these sizes; viz.,

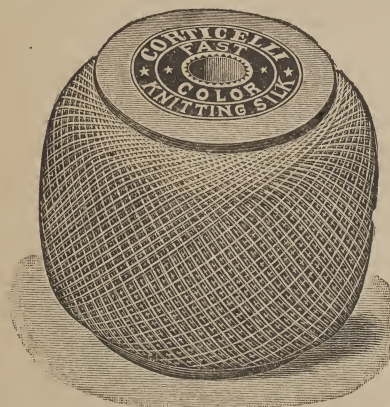


FIG. A.

CORTICELLI

Knitting Silk.

FAST COLORS.

HIGH LUSTRE.

FOR KNITTING.

FOR CROCHETING.

FOR EMBROIDERY.

NONOTUCK SILK CO.,

Sole Manufacturers.

g Silk.

S. STRICTLY PURE

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CORTICELLI

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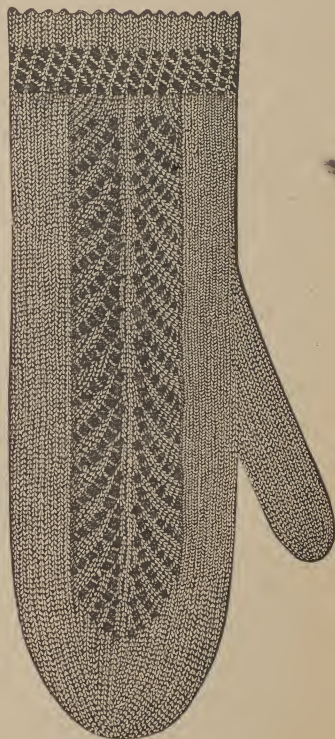
FLORENCE SILK MITTENS,

FOR CHILDREN.

This engraving shows style No. 480 of these goods. The wrist and fancy open-work back are lined throughout with silk. They are made of genuine Florence Knitting Silk. Each pair is placed in a fancy box bearing the brand "Florence." Sold by enterprising dealers in these colors and sizes:—

No. 6 and No. 7, Cream White and Light Blue. No. 5 and No. 6, Black, Seal Brown, Garnet and Navy.

Size No. 7 is suitable for children one year or less of age. Size No. 6 is suitable for children from one to three years of age. Size No. 5 is suitable for children from three to five years of age.



STYLE NO. 480.

[Engraving one-half Actual Size of No. 5.]

For \$1.00 we will send, post-paid, to any address, one pair of these mittens, Size No. 7. For \$1.12 we will send a pair, size No. 6. For \$1.25 we will send a pair, size No. 5.

NONOTUCK SILK CO.,

FLORENCE, MASS.

FLORENCE SILK MITTENS.



Style
No. 940.

This engraving shows a popular style of these goods. It is published as a protection for those ladies who wish to obtain mittens well made from genuine

Florence Knitting Silk.

Whatever the design, all real Florence Silk Mittens are sold one pair in a box bearing the brand "Florence" on one end.

The pattern shown here is lined in back and wrist throughout with silk. They are perfect fitting, and in cold climates are far more comfortable than any glove, are more durable and quite as elegant and fashionable as the best of gloves.

Sold by dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$1.75.

[Engraving one-half Actual Size.]

NONOTUCK SILK CO.,
FLORENCE, MASS.

FLORENCE SILK GLOVES,

FOR GENTLEMEN.

(Not Illustrated.)

These goods are lined throughout with soft silk. They are made without seams, either inside or out, consequently cannot rip. Being full fashioned, they fit the hand perfectly, and are in all respects the warmest, least cumbersome and most genteel and durable glove for winter wear now in the market. Colors, Black and Seal Brown. Sizes, Nos. 1, 2 and 3; large, medium and small.

FLORENCE SILK MITTENS,

FOR GENTLEMEN.

(Not Illustrated.)

Made in the same manner as the Gloves, and by many preferred to them. They take up little room in the pocket when not in use, and for walking and driving are superior to mittens made of leather as a protection from cold. We will send, post paid, to any address, one pair of these Mittens for \$2.00, or one pair of Gloves at same price.

NONOTUCK SILK CO., FLORENCE, MASS.

A large number of separate factories are required to supply the goods which are advertised on this and preceding pages. To avail themselves of water power and at the same time to reduce the fire risk, the owners have located these mills at various points on Mill River, which empties into the Connecticut River at a point only about three miles from Florence, and in the immediate vicinity of Mount Holyoke and Mount Tom. The scenery in this locality is very attractive, and visitors to the valley, in a six-mile drive westward from Northampton to Haydenville through the beautiful villages of Florence and Leeds, will pass all the buildings of this very extensive establishment.

FLORENCE SILK UNDERWEAR

FOR GENTLEMEN AND LADIES.

The attention of those persons who wish to promote health and comfort is invited to the advantages this underwear has over that made from other materials.

Manufactured from strictly pure "soft-finish" silk, which is entirely free from any dye-stuff or other foreign substance which might cause irritation, without seams, and trimmed in a superior manner, a degree of comfort and protection from cold is obtained in its use not to be had in garments of any other material.

Price List mailed on application.

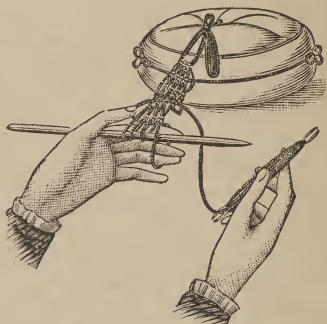
**NONOTUCK SILK CO., Sole Manufacturers,
FLORENCE, MASS.**

"FLORENCE HOME NEEDLE-WORK."

1889. 96 PAGES.

Tatting, Netting and Embroidery are the subjects of this edition, which is replete with illustrations and comprehensive description.

The Book mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1890, 1891 or 1892 editions.



Sample Engraving of Netting
reduced one-half.

**NONOTUCK SILK CO.,
FLORENCE, MASS.**

FLORENCE HOME NEED

96 PAGES.

The subjects treated of are Crochet and Embroidery, both profusely illustrated and described.

The first chapter gives instructions with 6 engravings for a Crocheted Silk Scarf in shell stitch of great beauty.

The book mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1889, 1891 or 1892 editions.

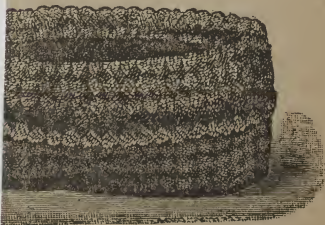


Sample Engraving of Crochet Work,
from 1890 edition.

NEEDLE-WORK, 1891.

PAGES.

Slippers, Scarfs (3 new styles), Belts, and Embroidery, etc., with 140 engravings. The price is six cents. Mention year in ordering, to avoid confounding with 1888, 1889, 1890 or 1892 editions.



NONOTUCK SILK COMPANY, Florence, Mass.

STERLING & FRANCINE CLARK ART INSTITUTE
NK9100 .N65f v.6 (1892) stack
Nonotuck Silk Compa/Florence home needle



3 1962 00079 4853

PAYSON'S INDELIBLE INK.



"PAYSON'S" has become A HOUSEHOLD WORD from nearly 60 years association with this Ink. It is still The Oldest and The Best.

SOLD BY ALL BOOK, DRUG AND FANCY GOODS STORES.

THE MERRICK THREAD CO.'S

SOFT
FINISH.



200
YARDS.

SIX CORD SPOOL COTTON,

For Hand and Machine Sewing.